The American Heritage Society

AUCTION OF AMERICANA

NOVEMBER 18, 19 & 20, 1976

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SALE NUMBER 3923

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The American Heritage Society

AUCTION OF AMERICANA

EXHIBITION

All porcelain and ceramics, silver and glass will be on view from Wednesday, November 10 to 3:00 p.m. on day prior to sale.

Paintings and prints will be on view from Friday, November 12 to 3:00 p.m. on day prior to sale.

All furniture, clocks, hearth equipment and folk art will be on view from Saturday, November 13 to 3:00 p.m. on day prior to sale.

Galleries open 10:00 a.m. to 5:00 p.m. Tuesday through Saturday

GALLERIES WILL BE CLOSED ON VETERANS DAY, THURSDAY, NOVEMBER 11

PUBLIC AUCTION

Thursday, November 18, 1976 at 10:15 a.m. and 2:00 p.m.
Friday, November 19, 1976 at 10:15 a.m. and 2:00 p.m.
Saturday, November 20, 1976 at 10:15 a.m. and 2:00 p.m.

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SALE NUMBER 3923

The American Heritage Society

AUCTION OF AMERICANA

17TH, 18TH AND EARLY 19TH CENTURY FURNITURE
FROM BOSTON, NEWPORT, CONNECTICUT, NEW YORK, PHILADELPHIA, VIRGINIA
AND OTHER CABINET-MAKING CENTERS

AMERICAN PAINTINGS · AMERICAN FOLK ART · QUILTS AND COVERLETS
AMERICAN SILVER · AMERICAN AND OTHER POTTERY · LIGHTING DEVICES
HISTORICAL BLUE AND OTHER STAFFORDSHIRE · CHINESE EXPORT PORCELAIN
EARLY BLOWN AND PRESSED GLASS · DECORATIONS
AMERICAN AND OTHER TALL-CASE AND SHELF CLOCKS

Property of Various Owners including
Prince Amadeus von Battenberg
Estate of Dorothy Davenport Buckley, St. Thomas, V.I.
Dr. James Burk, Decatur, Indiana
Mr. W. Cary Duncan, New York
Evergreen House Foundation from the Collection of
Alice Wardner Garrett, Baltimore, Maryland
Mrs. Marshall Field, Sr., New York
Collection of the Late Stefan Hirsch
Estate of Gladys U. James
Richard Michelman, Brattleboro, Vermont
A New England Educational Institution
A New York Private Collector
Mrs. E. Hope Norton, Florida
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Estate of Betsey A. Ripley, New York
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Estate of Mrs. M. Lincoln Schuster, New York
Polly P. Sheffield, South Carolina
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PLEASE SEE ORDER OF SALE PRECEDING SESSION ONE

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Prospective sellers who wish to obtain advice and auction price estimations on their property should contact the appropriate department(s). (See departmental listing on inside front cover of catalogue.)

Photographs may be submitted or arrangements made to bring property to the galleries. The Decorative Arts Counter (4th floor, 980 Madison Avenue; open Monday–Friday, 10 am to 5 pm) provides a free inspection and auction price estimation service and coordinates with the various expert departments. *It is always advisable to telephone before coming in.*

Alternatively, visits for the purpose of inspecting property and advising clients may be arranged. The fees for such initial visits are:

Manhattan	$25.00
Other boroughs of New York City	$50.00
New York Metropolitan Area	$100.00
Elsewhere in North America	$250.00

Travelling expenses are extra and the fee is refundable in the event of consignment for sale by Sotheby Parke Bernet within one year from the date of the visit.

SOTHEBY PARKE BERNET STANDARD COMMISSION RATES

Standard commissions for selling fine art property at auction are:

25% of the first $1,000. of the sale price of each lot;
20% of the next $4,000. of the sale price of each lot; (from $1,000. and including $5,000.)
15% of the next $10,000. of the sale price of each lot; (from $5,001. and including $15,000.)
12½% of such portion of the sale price of each lot as is in excess of $15,000.

There is a minimum commission of $35 charged for each lot sold.

APPRAISALS

The charge for appraising works of art, collections, the contents of houses, estates and all types of personal property, including jewelry, is 1½% up to a value of $50,000 and 1% on any amount in excess. Appraisals may be done for insurance, estate, family division or other purposes (*excluding* gift tax).

A flat rate can be arranged in certain circumstances. The minimum fee is $500, and traveling expenses are additional.

A partial rebate of our fee will be made on any property subsequently consigned to us for sale within a year of our appraisal. Further information may be obtained from Sotheby Parke Bernet's Appraisal Department. (212) 472-3455.

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171 East 84th Street, New York 10021
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Telephone: 212/472-3583, 4584

ADVICE TO BIDDERS

Successful bidders attending the auction are required to sign a bid confirmation card upon the fall of the hammer and will not be permitted to take delivery of purchases until their checks have cleared unless they have previously established credit or made payment arrangements.

As a convenience to clients who cannot attend a sale in person, Sotheby Parke Bernet will, if so instructed, execute written 'order bids' on their behalf, without additional cost. Order bidders should use the 'Bid Form' provided in the catalogue and note the 'Advice to Order Bidders' printed on each form. Telephone bids must be confirmed in writing or by cable. Sotheby Parke Bernet will not be responsible for errors or failure to execute bids.

Lots are bought for order bidders at the lowest possible price (which may be below the order bid price) subject to other bids and reserves.

REMOVAL OF PROPERTY

Unless different arrangements have been agreed upon, all purchases must be removed by the buyer by 5 p.m. on the third day following the sale. Purchases not so removed may be turned over to a licensed warehouse, for removal and storage at the expense and risk of the purchaser.

Clients are advised that packing and/or handling of purchased lots by our employees is undertaken solely as a courtesy for the convenience of clients; and in the case of fragile articles, it will be undertaken at the sole discretion of the Gallery.

Although we recommend the use of professional packers, books and small articles which are not fragile can be packed on our premises, and, at our sole discretion, can be sent by mail or other carrier for a nominal charge. Prints and Drawings in glazed frames cannot be handled in this manner.

Charges for packing, insurance, and freight are payable by the purchaser.

CATALOGUES AND PRICE LISTS

Catalogues, prepared by the expert departments involved, are published for all auction sales. These may be purchased singly or by annual subscription.

Printed lists recording the prices of all lots sold are also available. Single copies are $2.00 each.

The *Sotheby Parke Bernet Newsletter,* which lists sales held in New York, London, Los Angeles and elsewhere, is available for $3.00 per year ($5.00 overseas).

Catalogue subscription rates include the price lists and the *Newsletter.*

Catalogues, price lists, and detailed information on subscriptions, are available at the galleries or by writing to the Subscription Department. (Please specify sale number when ordering.)

SOTHEBY PARKE BERNET INTERNATIONAL REALTY CORPORATION

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CONDITIONS OF SALE

This printed catalogue, as amended by any posted notices or oral announcements during the sale, constitutes Sotheby Parke Bernet Inc's (the "Galleries") and the "Consignor's" entire statement relative to the property listed herein. The following Conditions of Sale, any glossary contained herein and the accompanying Terms of Guarantee set forth herein are the complete terms and conditions on which all property listed herein shall be offered for sale, sold or purchased. The property will be offered and sold by the Galleries as agent for the Consignor.

1. The authenticity of the Authorship of property listed in the catalogue is guaranteed as specifically stated in the Terms of Guarantee. Except as so specifically provided in the "Terms of Guarantee" with respect to authenticity of Authorship, all property is sold "as is" and neither the Galleries nor the Consignor makes any warranties or representations of any kind or nature with respect to, nor shall they be held responsible or liable for, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature and historical relevance of the property and no statement in the catalogue or made at the sale or in the bill of sale or invoice or elsewhere shall be deemed such a warranty or representation or an assumption of liability with respect thereto. Prospective bidders should inspect the property before bidding to determine its condition and whether or not it has been repaired or restored. The Galleries and the Consignor make no representation or warranty expressed or implied as to whether the purchaser acquires any reproduction rights in the property.

2. The Galleries reserves the right to withdraw any property at any time before actual sale.

3. Unless otherwise announced by the auctioneer at the time of sale all bids are per lots as numbered in the printed catalogue.

4. The Galleries reserves the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Galleries' sale record shall be conclusive in all respects.

5. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is not sufficient amount he may reject the advance.

6. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot in accordance with all of the conditions set forth herein and thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will thereupon pay the full purchase price therefor or such part as the Galleries may require. All property shall be removed from the Galleries by the purchaser at his expense not later than three (3) days following its sale and, if not so removed, may be sent by the Galleries to a public warehouse for the account, risk and expense of the purchaser. If the foregoing Conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to the Galleries and the Consignor by law, including without limitation the right to hold the purchaser liable for the bid price, the Galleries, at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property on three (3) days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for the payment of deficiency plus all of the costs, including warehousing, the expense of both sales, and the Galleries' commission on both sales at its regular rates and all other charges due hereunder and incidental damages.

7. All lots marked with ■ immediately preceding the lot number are being offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. The Galleries may implement such reserves by bidding through its representatives on behalf of the Consignor. In certain instances, the Consignor may pay the Galleries less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from the Galleries, and in certain other instances, the Galleries or affiliated companies may have an interest in the offered lots and the proceeds therefrom other than their commissions, and may bid therefor to protect such interests by a representative or agent.

8. Unless exempted by law from the payment thereof, the purchaser will be required to pay the combined New York State and local sales tax. The rate of such combined tax is 8 per cent if within New York City and ranges from 4 per cent to 8 per cent if outside New York City but within New York State.

Deliveries outside of New York State may be subject to the compensating use tax of another state and, where a duty of Collection is imposed upon them by law, the Galleries will require payment of such taxes.

TERMS OF GUARANTEE

The Galleries guarantees the authenticity of Authorship of each lot contained in this catalogue on the terms and conditions set forth below:

1. Definition of Authorship

"Authorship" means the identity of the creator, the period, culture, source of origin of the property, as the case may be, as set forth in the BOLD TYPE HEADING of such catalogue entry.

2. Guarantee Coverage

Subject to the exclusions of (i) attributions of paintings, drawings or sculpture executed prior to 1870, and (ii) periods or dates of execution of the property, as explained in Paragraph 5 below, if within five (5) years from the date of the sale of any lot, the original purchaser of record tenders to the Galleries a purchased lot in the same condition as when sold through the Galleries and it is established that the identification of Authorship (as defined above) of such lot as set forth in the BOLD TYPE HEADING of the catalogue description of such lot (as amended by any posted notices or oral announcements during the sale) is not substantially correct based on a fair reading of the catalogue including the terms of any Glossary contained herein, the sale of such lot will be rescinded and the original purchase price refunded.

3. Non-Assignability

It is specifically understood that the benefits of this Guarantee are not assignable and shall be applicable only to the original purchaser of the lot from the Galleries and not to the subsequent owners or others who have or may acquire an interest therein.

4. Sole Remedy

It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot, is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

5. Exclusions

The Guarantee covers only the correctness of description of Authorship (as defined in 1 above) as identified in the BOLD TYPE HEADING of the catalogue item but does *not* extend to (i) the identity of the creator of painting, drawings and sculpture executed before 1870 unless these works are determined to be counterfeits, as this is a matter of current scholarly opinion which can change, (ii) the identification of the periods or dates of execution of the property which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or (iii) titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information normally appears in lower case type below the BOLD TYPE HEADING identifying the Authorship. Although our best judgment is used in attributing paintings, drawings and sculpture created prior to 1870 through the appropriate use of glossary terms, and due care is taken to insure the correctness of the supplemental material which appears below the BOLD TYPE HEADING of each entry in the catalogue, the Guarantee does not extend to any possible errors or omissions therein.

ORDER OF SALE

FIRST SESSION

Thursday · November 18, 1976 at 10:15 a.m.

Dutch Delft 1–8

Historical Blue Staffordshire 9–13

American Pottery 14–17

English and Continental Ceramics 18–32

Chinese Export Porcelain 33–209

SECOND SESSION

Thursday · November 18, 1976 at 2:00 p.m.

American Prints 210–258

American Paintings 259–337

THIRD SESSION

Friday · November 19, 1976 at 10:15 a.m.

American and Other Glass 338–507

FOURTH SESSION

Friday · November 19, 1976 at 2:00 p.m.

Portrait Miniatures 508–532

American Silver 533–608

Furniture 609–725

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FIFTH SESSION

Saturday • *November 20, 1976 at 10:15 a.m.*

Quilts and Coverlets 726–742
Scrimshaw 743–749
Folk Art 750–813
Hooked Rugs 814–818

SIXTH SESSION

Saturday • *November 20, 1976 at 2:00 p.m.*

Decorations 819–865
Property of Historical Interest 866–867
Hearth Equipment 868–882
American and Other Tall-Case and Shelf Clocks 883–891
Furniture 892–1008

IMPORTANT INFORMATION FOR PROSPECTIVE BIDDERS

Please note Article 7 of the Conditions of Sale dealing with the subjects of "reserves," the Galleries' "interest in offered lots other than normal selling commissions" and the right which lien holders have to bid at the sale to protect their interests. The following definitions of terms and explanations of policies on these subjects and the implementation thereof are provided for your information and guidance.

"RESERVE"

Definition: A "Reserve" is the confidential minimum price agreed between the seller and the Galleries, below which the lot will not be sold. On unsold lots, less than full commission will be paid to the Galleries.

Policy: All lots marked with ■ immediately preceding the lot number are being offered subject to a reserve. Our standard advice to sellers is that reserves be set at a percentage of the median of the estimates, generally somewhat below the low estimate shown in the estimate sheet provided with this catalogue. In no case do we permit a reserve to exceed the high estimate shown in the estimate sheet. Unsold lots, i.e., those which do not meet their reserve, are omitted from the price lists issued following sales.

Implementation: The Galleries as agent for the seller protects reserves, that is, places bids during the auction if and when the highest outstanding bid at any time during the sale is below the reserve on the lot being offered.

"OWNED PROPERTY"

Definition: "Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by the Galleries or an affiliate of the Galleries (and in the sale of which the Galleries is acting as a principal and not an agent).

Policy: The purchase of property by the Galleries for sale at auction is an insignificant part in the Galleries' overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales or guaranteed minimum price sales have been rejected by the client. Reserve prices of property owned by the Galleries are set on the same or a lower basis than property sold for other consignors, that is, reserves usually will be set below the low pre-sale estimates provided with this catalogue and in no case will they be higher than the low estimates. Any owned property which is unsold at the auction will be omitted from the price lists following the sale. All property owned by the Galleries will be identified in the catalogue as "Property of Sotheby Parke Bernet Inc." or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner Sotheby Parke Bernet Inc."

Implementation: Representatives of the Galleries will make no bids on behalf of the Galleries for property owned by the Galleries except to protect a reserve placed by the Galleries as owner. Bidding by the Galleries to protect reserves on property owned by the Galleries is effected in the same way as bidding to protect reserves on property consigned by an outside seller.

IMPORTANT NOTICE
FOR CERAMICS SECTION

Sotheby Parke Bernet, New York, is now stating in the catalogue descriptions all major repairs and damages on lots in European Ceramics and Chinese Export sales. Clients should be advised that all lots should be viewed *personally*, as that which constitutes a *major* repair or damage may prove to be a matter of personal judgment. If one is unable to view a sale personally, a more detailed condition report may be obtained by calling the Porcelain Department at 212-472-3517 or 3518.

It should be noted, however, that this service in no way negates Item I in our "Conditions of Sale", which states that all items are sold on an "as is" basis.

CHINESE EXPORT PORCELAIN BIBLIOGRAPHY

BEURDELEY, Michel, *Porcelain of the East India Companies,* Barrie and Rockliff, London, 1962.

GRANDJEAN, Bredo L., *Dansk Ostindisk Porcelaen,* Thaning & Appels Forlag, Copenhagen, 1965.

HOWARD, David Sanctuary, *Chinese Armorial Porcelain,* Faber and Faber Limited, London, 1974.

HYDE, J. A. Lloyd, *Oriental Lowestoft, Chinese Export Porcelain, Porcelaine de la Cie des Indes,* The Ceramic Book Company, Newport, Monmouthshire, England, 1964.

LE CORBEILLER, Clare, *China Trade Porcelain: Patterns of Exchange,* The Metropolitan Museum of Art, New York, 1974.

MUDGE, Jean McClure, *Chinese Export Porcelain for the American Trade—1785–1835,* University of Delaware Press, 1962.

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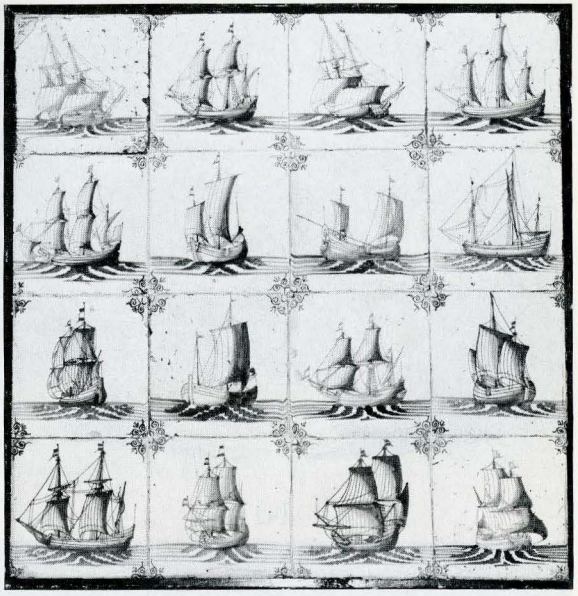
[1]



[2]

FIRST SESSION
Thursday · November 18, 1976 at 10:15 a.m.
Catalogue Numbers 1 to 209

CERAMICS OF AMERICAN INTEREST
DUTCH DELFT

Property of Various Owners

■ 1 **COLLECTION OF NINETY-NINE DUTCH DELFT MANGANESE BIBLICAL TILES** *18TH CENTURY*

Painted with designated scenes from the books of: Genesis, Exodus, Numbers, Judges, Samuel I and II, Kings I and II, Daniel, Jonah, Tobias, Esther, Matthew, Mark, Luke, and The Acts of the Apostles. *Width* 5⅛ *inches* (13 *cm.*)

Note: A set of fifty-two Dutch Delft manganese Biblical tiles mounted as a fireplace surround was sold in these rooms on June 11, 1975, lot 117.

See illustration

■ 2 **SET OF TWENTY DUTCH DELFT BLUE AND WHITE SHIPPING TILES** *18TH CENTURY*

Now mounted in plaster and framed, (some wear). *Overall size* 21⅛ *inches square* (53.7 *cm.*)

Provenance:

William Randolph Hearst, New York

Note: Similar tiles are illustrated in Dr. C. H. de Jonge, *Oud-Nederlandsche Majolica en Delftsch Aardewerk*, p. 149, pls. 141 and 142; and *The Eelco M. Vis Collection Catalogue*, American Art Galleries, New York, 1927, p. 149, lot 325.

See illustration

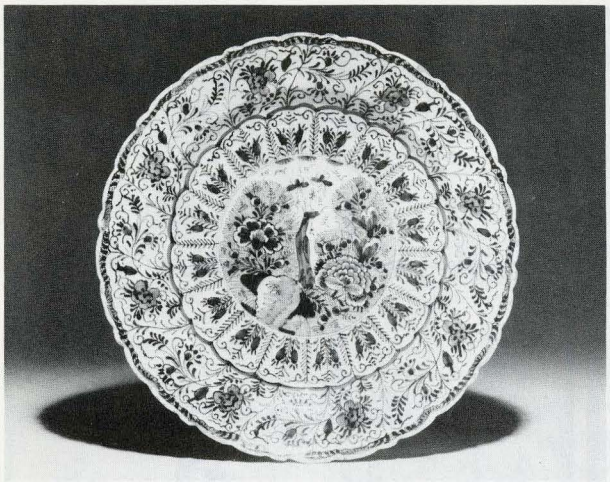
■ 3 **TWENTY DUTCH DELFT BLUE AND WHITE FIGURAL TILES** *18TH CENTURY*

Each painted with a single figure of a tradesman, a burgher, a lady, a monk or a soldier, (some wear and one damaged); now mounted in plaster and framed as five groups of four tiles. *Overall size of each* 11 *inches square* (28 *cm.*)

Provenance:

William Randolph Hearst, New York

Note: Similar tiles are illustrated in de Jonge, *op. cit.*, pp. 137 and 141, pls. 119, 120 and 128; and *The Eelco M. Vis Collection Catalogue*, p. 91, lot 220.



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■ 4 PAIR OF DUTCH DELFT BLUE AND WHITE LARGE PLATES *1712–63*

The centers painted with a bird perched on stylized rockwork before stylized flowers and peacock feathers, two insects hovering above, the cavetti and petal-shaped rims with floral and foliate borders, *marks and numerals 490 in blue (De Porceleyne Claeuw pottery). Diameter* 13½ *inches* (34.5 *cm.*)

Note: For the mark, see C. H. de Jonge, *Delft Ceramics,* p. 157, no. 22.

See illustration of one

■ 5 DUTCH DELFT BLUE AND WHITE LARGE DISH *1705–25*

The center painted with birds perched on vases of flowers, the rim with scrolls and foliate motifs, *mark in blue (De Paeuw pottery). Diameter* 13⅞ *inches* (35.2 *cm.*)

Note: For a similar mark, see de Jonge, *Delft Ceramics,* p. 159, no. 101.

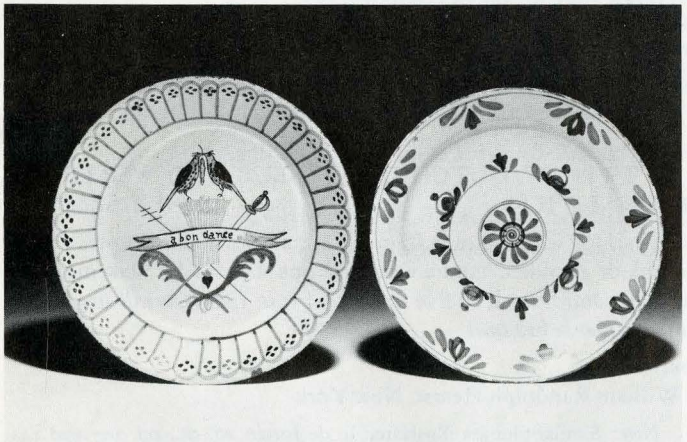
[6] [7]

Property from the Collection of the Late Stefan Hirsch

■ 6 DUTCH DELFT POLYCHROME DISH *18TH CENTURY*

Painted in brilliant tones of yellow, green, blue and iron-red with a bird perched on a branch, *numeral 14 mark in blue. Diameter* 8¾ *inches* (22.4 *cm.*)

See illustration



[8]

■ 7 TWO DUTCH DELFT BLUE AND WHITE PLATES *18TH CENTURY*

Each decorated with a central island scene, one with a yellow rim. *Diameters* 9 *inches* (22.9 *cm.*) *and* 8⅞ *inches* (22.5 *cm.*)

See illustration of one

■ 8 TWO FAÏENCE PLATES *1760–1800*

Comprising a Lambeth delft polychrome plate painted with a stylized floral pattern in blue, green and red; and a French 'Faïence Patriotique' plate inscribed *a bon dance* and painted in ochre, aubergine, green and blue. *Diameters* 8⅞ *inches* (22.5 *cm.*) *and* 9¼ *inches* (23.4 *cm.*)

See illustration

HISTORICAL BLUE STAFFORDSHIRE

Please note: References are cited where possible in Ellouise Baker Larsen, *American Historical Views on Staffordshire China*, (Revised Edition), 1950; and in Sam Laidacker, *Anglo-American China, Part I* and *Part II*, 1954.

Property of a New England Educational Institution

■ 9 **THREE PLATES WITH VIEWS OF 'STAUGHTON'S CHURCH, PHILADELPHIA', 'UPPER FERRY BRIDGE OVER THE RIVER SCHUYLKILL', AND 'THREE-STORY BUILDING AND CONSERVATORY'** *J. & W. RIDGWAY, 1814–30; JOSEPH STUBBS, 1824–29; AND JAMES AND RALPH CLEWS, 1819–36*

The first a soup plate in medium deep blue, *printed mark;* the second a dessert plate in medium deep blue, *impressed and printed marks;* and the last a dinner plate in deep blue (rim chips), *impressed mark. Diameters* 8¼ *inches* (21 *cm.*) *to* 10⅞ *inches* (27.1 *cm.*)

Note: See Larsen, p. 93, no. 184; p. 116, no. 252; and p. 54, no. 109; and Laidacker, *Part I*, p. 29, No. R21; p. 44, no. S111; and p. 6, no. C2, respectively.

See illustration

■ 10 **DESSERT PLATE DEPICTING THE 'LANDING OF THE FATHERS AT PLYMOUTH', AND TWO DINNER PLATES WITH VIEWS OF THE 'BOSTON STATE HOUSE'** *ENOCH WOOD & SONS, 1819–46; AND JOHN ROGERS & SON, 1815–42*

All in medium blue, *two with impressed marks. Diameters* 8¾ *inches* (22.1 *cm.*) to 9⅞ *inches* (25 *cm.*)

Note: See Larsen, p. 8, no. 1; pp. 46–47, no. 46; and pp. 153–154, no. 361; and Laidacker, *Part I*, p. 51, no. W68; p. 52, no. W69; and p. 33, no. R82, respectively.

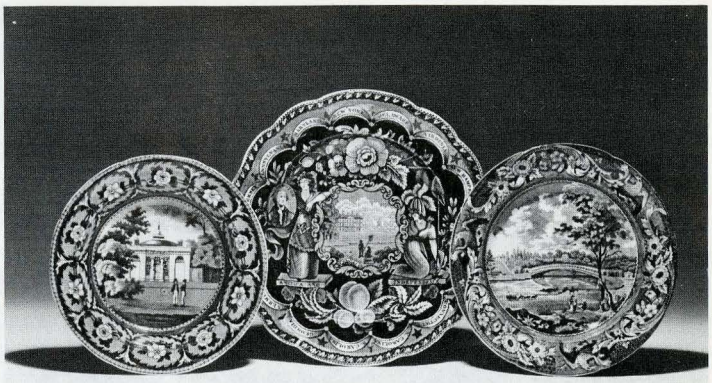
See illustration

■ 11 **FOUR PLATES DEPICTING 'THE ERIE CANAL INSCRIPTION, DE WITT CLINTON EULOGY', THE 'UNION LINE', 'EAST VIEW OF LA GRANGE, THE RESIDENCE OF THE MARQUIS LAFAYETTE', AND 'MOULIN SUR LA MARNE À CHARENTON'** *MAKER UNKNOWN, C. 1825; AND ENOCH WOOD & SONS, 1819–46*

The first in medium deep blue, *B mark in underglaze-blue;* the other three in deep blue, *impressed marks, the last two with printed marks. Diameters* 10¼ *inches* (26 *cm.*) *to* 9⅛ *inches* (23.3 *cm.*)

Note: See Larsen, p. 236, no. 638; p. 11, no. 9; and p. 30, nos. L(b) and L(n); and Laidacker, *Part I*, p. 58, no. U42; and p. 47, no. W6; and *Part II*, p. 92, nos. WF6 and WF12.

See illustration of three



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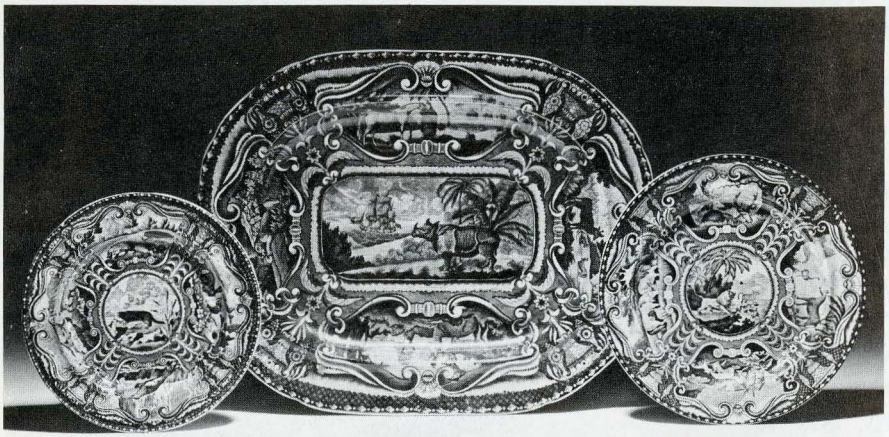

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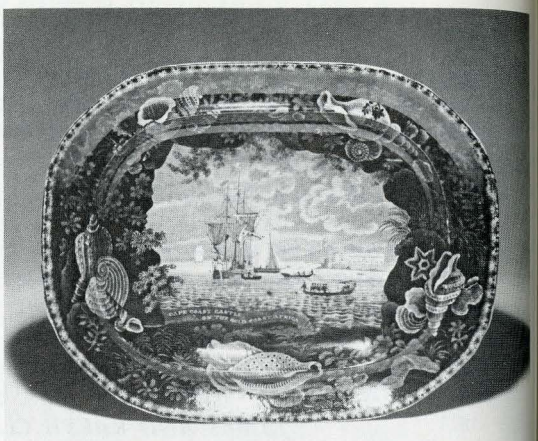


[13]

■ 12 PART DINNER SERVICE FROM THE 'QUADRUPEDS' SERIES *JOHN HALL & SONS, 1814–32*

Comprising a large 'rhinoceros' platter (chipped), a medium 'moose and hunters' platter (discolored), a small 'horse and colt' platter, ten 'lion' dinner plates (minor imperfections), and five 'otter' dessert plates; all in medium deep blue, *most with printed marks.* 18 *pieces.*

Note: See Laidacker, *Part II,* pp. 47 and 48, nos. HQ 12, 8, 5, 7 and 9, respectively.

See illustration

■ 13 TWO FINE PLATTERS DEPICTING 'CAPE COAST CASTLE ON THE GOLD COAST, AFRICA'; AND 'GYRN, FLINTSHIRE, WALES' *ENOCH WOOD & SONS, 1820–28; AND R. HALL, 1822–49*

In deep blue, *the first with impressed mark, the second with printed mark. Length* 16½ *inches* (41.8 *cm.*) *and* 17 *inches* (43.1 *cm.*)

Note: See Laidacker, *Part II,* p. 103, no. WS 3; and p. 49, no. HSV 8, respectively.

See illustration of first

AMERICAN POTTERY

Property of the Estate of Dorothy Davenport Buckley · St. Thomas, V.I.

[14]

■ 14 TWO BENNINGTON FLINT ENAMEL BOOK FLASKS *1849–58*

Each covered in a brown, ochre and dark blue streaky glaze, the first impressed PSALMS. on the spine, *impressed 1849 mark on top and & on bottom;* and the second impressed DEPARTED SPIRITS. C on the spine; (both with repairs). Together with a boot-form flask (cracked), *impressed J. ROURKE 1859 mark;* a lustrous-brown-glazed stoneware hunting jug; and a caramel-glazed REBEKAH AT THE WELL teapot and cover (repaired). 5 *pieces.*

Heights 6¼ *inches* (15.8 *cm.*) *and* 5⅝ *inches* (14.3 *cm.*)

Note: Book flasks of this type were in the Hodgson Collection, sold in these rooms on January 22, 1974, lots 116 through 122. See also R. C. Barret, *Bennington Pottery and Porcelain,* p. 316, pl. 411.

See illustration

Property of Sotheby Parke Bernet Inc.

■ 15 THREE GLAZED POTTERY FLASKS AND AN 'UNCLE SAM' BANK *AMERICAN, 19TH CENTURY*

Comprising a brown (possibly ash) glazed redware book flask; a 'Rockingham glazed' hand-shaped flask; a streaky brown-glazed redware harvest ring; and a bank in the form of 'Uncle Sam's' head, covered in a pale brown glaze and surmounted by a stovepipe hat partially glazed in blue; (some chips), *all unmarked.*

Heights 4¼ *inches* (10.8 *cm.*) *to* 5⅞ *inches* (15 *cm.*); *and diameter* 9⅞ *inches* (25 *cm.*)

Note: The hand flask and 'Uncle Sam' bank are from the Jacqueline D. Hodgson Collection, sold in these rooms on January 22, 1974, lot 13. The bank was formerly in the George S. McKearin Collection, number 995, and bearing the original label.

Although vessels of this type were made at Bennington, these examples would appear to be of a different origin; see Barret, *Bennington Pottery and Porcelain*, pl. 428 B.

See illustration of two

■ 16 THREE POTTERY POTATO FLASKS *19TH CENTURY*

The first of cream color with an ochre shoulder; the second covered in a manganese glaze; and the third in white with blue spots; *all unmarked. Lengths* 7¼ *inches* (18.5 *cm.*) *to* 6⅜ *inches* (16.3 *cm.*)

Note: From the Jacqueline D. Hodgson Collection, sold in these rooms on January 22, 1974, lot 6.

See illustration

Property from the Collection of the Late Stefan Hirsch

■ 17 TWO AMERICAN CERAMIC CANTEENS *CIRCA 1900*

Each molded and painted on one side with a star pendant from an American flag beneath an eagle, both inscribed in gilding, one with *Gen Lyon Post No 44 Dept of Ohio.* surrounding a spray of pink rosa rugosa, the other (neck chipped) with *May (?) 13th–O.V.C. C.T. Young. Height* 9⅜ *inches* (23.8 *cm.*)

Note: A flask of this model commemorating "Our Martyred Heroes", the assassinated Presidents Lincoln, Garfield and McKinley, is illustrated by Marian Klamkin, *American Patriotic and Political China*, pls. 28 and 29.

See illustration

[15] [15]

[16] [16] [16]

ENGLISH AND CONTINENTAL CERAMICS

■ 18 SET OF FOUR ENGLISH TRANSFER-PRINTED CREAMWARE PLATES *1780–1820*

Printed in black with a ship flying an American flag, the feather-edged rims with various nautical emblems, (one with imperfections), *unmarked. Diameter* 9⅞ *inches* (25.2 *cm.*)

See illustration of one on following page

[17]

[18] [19]

■ 19 PAIR OF ENGLISH TRANSFER-PRINTED CREAMWARE PLATES *1780–1820*

Printed in black with a ship flying an American flag, the scalloped rims (some chips) with floral sprays, *unmarked*. Together with a set of three pearlware teabowls and saucers painted in underglaze-blue with pagoda views. 8 *pieces. Diameter* 10 *inches* (25.5 *cm.*)

See illustration of one on following page

■ 20 RARE ENGLISH PEARLWARE SMALL PLATE FOR THE AMERICAN MARKET *CIRCA 1810*

Painted with an ochre-crested brown eagle emblazoned with an ochre and blue shield, brown arrows and a green-leafed branch clasped in his talons, the feather-edged rim heightened in blue. *Diameter* 4⅜ *inches* (11.7 *cm.*)

A slightly smaller but similar marked Davenport example was sold in these rooms on May 9, 1974, lot 720.

See illustration

[23]

■ 21 UNUSUAL WHIELDON TYPE SAUCEBOAT *CIRCA 1760*

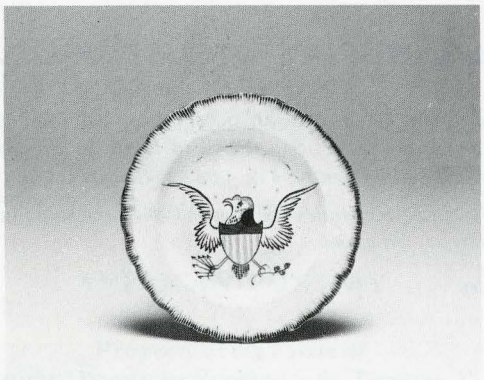
Modelled as a scaly dolphin, his tail the handle and his head the spout, heightened with touches of green and brown glaze, (imperfections). Together with a 'Rockingham glazed' cadogan teapot. 2 *pieces. Length* 6⅝ *inches* (16.8 *cm.*)

Note: A sauceboat of this model was sold in these rooms on November 13, 1973, lot 261.

■ 22 PAIR OF WALTON FIGURES OF A SHEPHERD AND A GARDENER'S COMPANION *1818–35*

He wearing a black hat (chipped), blue-striped waistcoat, and green jacket and breeches, she wearing a yellow, blue and black costume and holding pink and blue flowers and a brown (spoutless) watering can, the grassy mound bases (bocages missing) with *raised scrolls impressed WALTON. Height* 5¼ *inches* (13.5 *cm.*)

Note: A similar pair of figures of a shepherd and shepherdess was in the Meyer Collection, sold in these rooms on November 15, 1973, lot 83.



[20]

■ 23 STAFFORDSHIRE PINK LUSTRE PART TEA SERVICE *CIRCA 1810*

Comprising a teapot and cover, a sugar bowl and cover, a milk jug, a waste bowl (imperfections), a cake plate, and twelve teacups (four cracked) and saucers; decorated with scratched vines bearing ochre-dotted flowers with green centers and green leaves reserved on wide pink lustre bands. 29 *pieces.*

Note: A similar tea service was in the collection of Mrs. Giles Whiting, sold in these rooms on April 14, 1972, lot 144. For a pair of Leeds vases with similar decoration in silver resist, see John and Baker, *Old English Lustre Pottery*, illus. 46 B and C.

See illustration

■ 24 STAFFORDSHIRE FIGURE OF A LADY ARCHER
EARLY 19TH CENTURY

The pearlware body wearing an aubergine hat and puce coat over a yellow-flowered skirt, the tree trunk base (hair crack) washed in aubergine and green. Together with two Victorian Staffordshire figural groups, (one with discoloration). 3 *pieces. Height* 6¾ *inches* (17.2 *cm.*)

■ 25 STAFFORDSHIRE PINK LUSTRE ASSEMBLED PART TEA SERVICE *1810–15*

Comprising a sugar bowl and cover, a milk jug (rim chips), a waste bowl (hair crack), thirteen cups (one chipped), and ten saucers; decorated in pink lustre with views of houses in landscapes, *five saucers with impressed WEDGEWOOD marks.* Together with a good set of six pink lustre teabowls and five saucers painted with yellow-centered flowers, green leaves and blue buds, *four saucers with numerals 186 in pink lustre;* and five pink lustre teabowls and seven saucers with blue and green flowers, (imperfections), *one saucer impressed J&P 4.* 49 *pieces.*

See illustration

■ 26 TWO STAFFORDSHIRE CANARY YELLOW CHILD'S MUGS *CIRCA 1820*

Each banded in silver resist, one transfer-printed with the initial *G,* (one hair cracked, the other repaired). Together with a Beleek mug. 3 *pieces. Height* 2 *inches* (5 *cm.*)

Note: A similar initialled mug is illustrated by J. Jefferson Miller, II in *English Yellow-Glazed Earthenware,* p. 45, no. 25 (right).

■ 27 ENGLISH BLUE AND WHITE ASSEMBLED PART TEA SERVICE *EARLY 19TH CENTURY*

Comprising a teapot (cracked), cover and stand, a sugar bowl and cover (both cracked), a milk jug, a waste bowl, a pair of cake plates, a pair of small plates, and eight teacups and saucers; decorated after Canton porcelain with a variation of the 'Willow Pattern' within gilt bands. 25 *pieces.*

■ 28 MEISSEN CENTENNIAL WHITE CABINET CUP AND SAUCER *CIRCA 1876*

The footed cup molded with a shield-emblazoned eagle beneath a banner impressed E PLURIBUS UNUM, and flanked by molded cartouches containing unglazed bust profiles of George Washington and Benjamin Franklin, *cancelled crossed swords marks and undecipherable numerals in underglaze-blue.*

See illustration

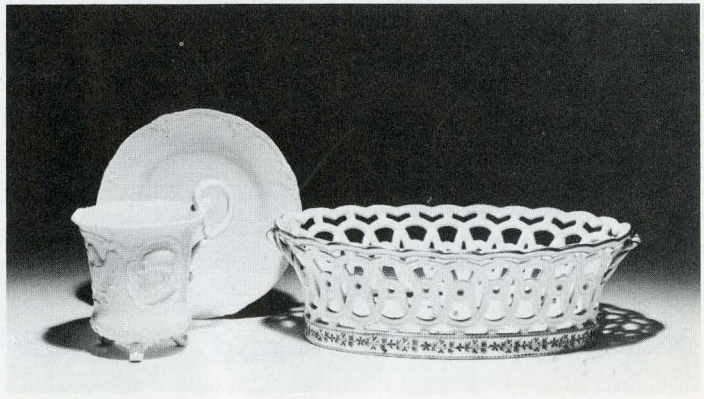
[25]

■ 29 FINE VIEUX PARIS RETICULATED OVAL BASKET AND A CACHE-POT
LATE 18TH/EARLY 19TH CENTURY

The basket painted in the center and around the foot with 'Angoulême sprigs', the rims and rope handles outlined in gilding, *M.F de Guerhard et Dihl à Paris mark stencilled in red;* the cache-pot painted on either side with a black oval centering a sepia classical portrait surrounded by gilt foliate scrollwork, the black handles heightened with gilt vines. *Length* 12⅛ *inches* (31.8 *cm.*) *and height* 8 *inches* (20.4 *cm.*)

Note: For the mark on the basket, see Régine de Plinval de Guillebon, *Porcelain of Paris 1770–1850,* p. 328, no. 14.

See illustration



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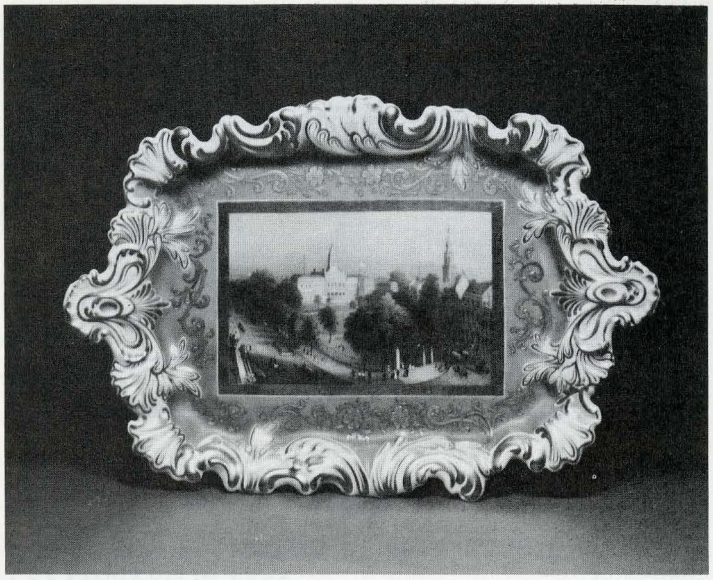


[30]

Property of a Private Collector
Northamptonshire, England

■ 30 RARE CHAMBERLAIN'S WORCESTER DISH PAINTED WITH A VIEW OF 'THE PARK AND CITY HALL, NEW YORK' *1811–40*

The colorful New York view outlined in gilding and reserved on an apple-green ground heightened with gold floral scrollwork within a white and gold molded rim, *inscription in iron-red and printed CHAMBERLAINS WORCESTER & 155 New Bond Street LONDON, Royal Porcelain Manufacturers mark in russet.*

Length 13⅛ *inches* (33.5 *cm.*)

Note: This dish probably came from a service decorated with various American views. Close inspection of the inscription shows that it was corrected from *'The Capital At Washington'* to *'The Park and City Hall New York'.*

See illustration

[31]

Property of a New York City Private Collector

■ 31 FINE AND IMPORTANT PAIR OF VIEUX PARIS VASES *CIRCA 1820*

Each well painted with an inscribed portrait: one of John Adams, the other of Thomas Jefferson beneath a sculptured head of Benjamin Franklin, reserved on a *gros bleu* band heightened with tooled gilding, the neck, patera-centered handles and foot in gilding.

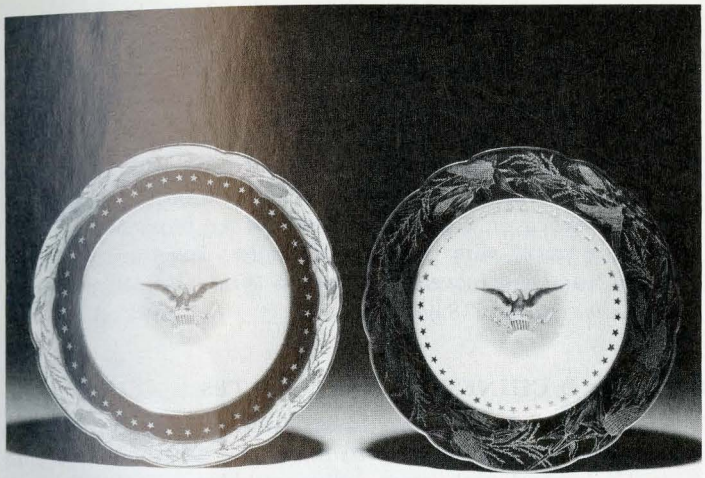
Height 13⅛ *inches* (33.5 *cm.*)

Note: It is interesting that the two American statesmen on these vases not only were the second and third Presidents of the United States, respectively, but also were with Benjamin Franklin (depicted on the Jefferson vase) among our earliest official diplomats in France.

John Adams (1735–1826) was first in France from 1778 to 1779 as a United States commissioner; and returned in 1783 to help John Jay organize the peace 'Treaty of Paris', which was signed in September 1783. Thomas Jefferson (1743–1826) who, in 1782 by a unanimous vote of Congress, had been elected plenipotentiary to France to treat for peace, did not actually leave for Paris until 1784, where he joined Adams and Benjamin Franklin in negotiating commercial treaties with foreign powers. Jefferson remained in France until 1789, having been appointed in 1785 to succeed Franklin as sole minister plenipotentiary to King Louis XVI.

In 1796 Adams was elected second President of the United States, and served one term. His successor in office was Jefferson, who served two terms as President from 1801 to 1809.

See illustration



[32]

Property of a Boston Private Collector

■ 32 TWO FINE BREAKFAST PLATES FROM THE SERVICE MADE FOR PRESIDENT BENJAMIN HARRISON *TRESSEMANNES AND VOGT, LIMOGES, FRANCE, 1891–1900*

The centers transfer-printed and enamelled in brown, white, red, pink, green and yellow, the rims in underglaze-blue heightened in gilding with stars, corn and goldenrod, *printed marks in gold and green. Diameter 8½ inches (21.5 cm.)*

Note: This service was designed by Mrs. Harrison, who combined the shape and central eagle motif from the President Lincoln service with corn, "to typify the produce of the United States and as a delicate compliment to the Hoosier state", and goldenrod "because President Harrison considered it the most beautiful of our native flowers". For a fuller account of the history of this service, see Margaret B. Klapthor, *Official White House China, 1789 to the Present,* pp. 126–128, and pls. 63, 64 and 66.

From the marks, the plate with the inner blue border would appear to date from the earliest order of Harrison china. The plate with the solid blue border, however, probably dates from one of the reorders of this china made during the administration of President William McKinley in 1898, 1899 and 1900.

A pair of tea plates in the inner blue border design was sold in these rooms on April 30, 1976, lot 22; and three dinner plates in the solid blue border design were sold in these rooms on January 29, 1976; lots 170 and 171.

See illustration

CHINESE EXPORT PORCELAIN

Property of Various Owners

■ 33 PAIR OF CHINESE EXPORT PLATES DEPICTING 'THE ROTTERDAM RIOTS' *CIRCA 1695*

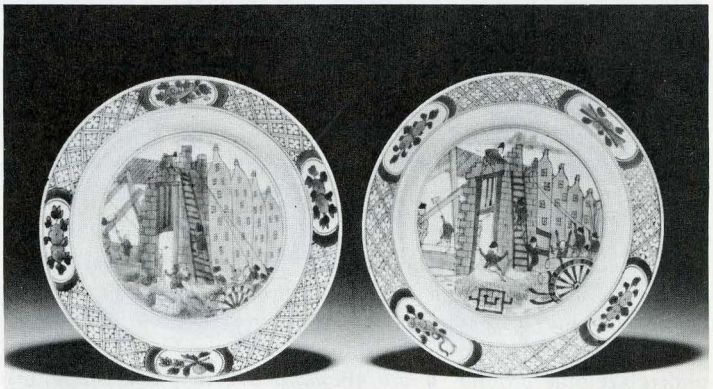
Each painted in tones of underglaze-blue with a central scene of mayhem within a trellis diaper border reserved with floral vignettes, the reverse with foliate scrollwork and *wan* symbols, (hair cracks), *six character marks of Ch'êng Hua. Diameter 7⅞ inches (20.1 cm.)*

Note: The subject on these plates was taken from a popular medal struck in 1690 by the Dutch medallist Johannes Smeltzing (1656–93); see L. Forrer, *Biographical Dictionary of Medallists,* Vol. V, p. 550. According to G. van Loon, *Histoire métallique des XVII provinces des Pays Bas,* 1736, IV, pp. 18–20, this medal commemorated the incident in Rotterdam when Cornelis Kosterman, a soldier of the Civil Guard, smuggled a half-aincre of wine into the city hall on August 28, 1690 to celebrate the commission of two new cadets. In the excitement, a clerk was killed, and Kosterman was accused and sentenced to death by Chief Bailiff Jacob van Zuylen van Nyevelt. On September 16th, Kosterman was executed, and the populace was so incensed by the injustice, that on October 4th a riot ensued, during which van Zuylen van Nyevelt's house was ransacked and demolished.

D. F. Lunsingh Scheurleer illustrates the medal, pl. 131, together with a plate in the Princesshof Museum, Leeuwarden, pl. 132; and the same appears in Le Corbeiller, p. 31. See also Sir Harry Garner, *Oriental Blue and White,* pl. 68; Beurdeley, pp. 94 and 189, cat. 170; the Kunst Museum, Dusseldorf, *Catalogue of Chinese Ceramics,* no. 144; and Margaret Medley, *Catalogue of the Percival David Foundation,* "Porcelains Decorated in Underglaze-blue and Copper-red", no. 647.

A plate of this design is in the Victoria and Albert Museum, London. Another from the Ionides Collection was sold at Sotheby's on July 2, 1963, lot 13, where a similar pair also was sold on October 14, 1975, lot 89.

See illustration



[33]

[35] [34] [36]

■ 34 THREE CHINESE EXPORT FAMILLE-VERTE PLATES *CIRCA 1710*

Comprising a pair painted with ducks swimming amongst lotus, the rims (one repaired) with figures riding fantastic beasts; and another painted with a pine tree planted in a jardinière, the rim with floral sprays. *Diameters* 8½ *inches* (21.6 *cm.*) *and* 8⅞ *inches* (22.4 *cm.*)

See illustration of one

■ 35 RARE CHINESE EXPORT COVERED SPICE BOX *18TH CENTURY*

Of oblong octagonal shape, the exterior and the cover (repaired) painted in an Imari palette heightened in gilding with river scenes, the interior molded with four compartments, each painted with a blue and gold florette. *Length* 4⅛ *inches* (10.5 *cm.*)

Note: Affixed to the bottom of the box is a brown label printed in red with the monogram GA, which is probably a collector's mark.

See illustration

■ 36 FINE AND UNUSUAL PAIR OF CHINESE EXPORT STANDS AND A PAIR OF TEAPOTS *18TH CENTURY*

The circular stands with horizontally ribbed bodies washed in underglaze-blue, and with pierced upright handles; the teapots (covers missing) painted in an Imari palette with butterflies and quatrefoil panels of flowering shrubbery reserved on a medium underglaze-blue ground. *Width* 5⅛ *inches* (13 *cm.*) *and height* 3⅝ *inches* (9.4 *cm.*)

See illustration of one stand

■ 37 TWO CHINESE EXPORT MILK JUGS, A TEABOWL AND A SAUCER *1730–50*

The first jug and the teabowl of octagonal section and painted with alternating panels of *famille-rose* flowers and brown tight scrolls; the second jug finely enamelled with two iron-red and *grisaille* cockerels by tree peonies, the rim (hair crack and small chips) with a gilt floral border; and the eggshell saucer painted with an iron-red and *grisaille* songbird perched on a branch of pink and red blossoms, the rim (small hair crack) with a gilt scroll border. Together with two Batavian ware jars (covers missing). 6 *pieces. Heights* 3⅛ *inches* (8.2 *cm.*) *and* 3½ *inches* (8.9 *cm.*)

■ 38 TWO CHINESE EXPORT PLATES *CIRCA 1740*

The first painted in *famille-rose* enamels with a crane, two rabbits and a parrot near a bowl of flowers in a fenced garden; the second painted in iron-red, pink, green, yellow and blue enamel with various oriental flowers and a vase on a table within a Greek key band. Together with a pair of Chinese Export teabowls and saucers, another teabowl and saucer, and a New Hall teabowl and saucer, all with floral decoration. 10 *pieces. Diameters* 8¾ *inches* (22.1 *cm.*) *and* 8⅞ *inches* (22.8 *cm.*)

See illustration of first

■ 39 CHINESE EXPORT BOWL *CIRCA 1750*

Painted in *famille-rose* enamels heightened in gilding with pheasants perched amongst flowering tree peonies and other oriental blossoms, the rim (repaired chip) with iron-red tight scroll and diaper borders. *Diameter* 10 *inches* (25.5 *cm.*)

See illustration

[38] [39]

■ 40 **RARE CHINESE EXPORT CRUET STAND**

1730–50

After a Rouen faïence model, painted in *famille-rose* enamels heightened in gilding within brown tight scroll borders, the top pierced with four apertures, the ends with lion mask and ring handles, and the whole supported on three unglazed fluted feet, (rim chips). *Length* 9¾ *inches* (24.7 *cm.*)

Note: A Rouen faïence cruet stand of this model is in the Musée des Arts Décoratifs, Paris; another is illustrated by Chompret in *Répertoire de la Faïence Française*, pl. 50b; and one was sold at Sotheby's on June 23, 1964, lot 86.

See illustration

■ 41 **FINE CHINESE EXPORT TOBACCO LEAF STAND** *MID-18TH CENTURY*

Of leaf shape and characteristically painted in rose, yellow, orange, turquoise and green enamels, underglaze-blue and gilding.

Length 8⅛ *inches* (20.6 *cm.*)

See illustration

■ 42 **TWO CHINESE EXPORT BOWLS AND FOUR SOUP PLATES** *1750–80*

The bowls similarly decorated in underglaze-blue and *famille-rose* enamels heightened in gilding with oriental flowers growing from *mons;* the plates comprising one with a petal-shaped rim and central roundel containing *famille-rose* flower sprays; one with a central mons and various purple band borders; and a pair painted with scattered pink and purple roses; (small rim chips). *Diameters* 5¾ *inches* (14.5 *cm.*) *to* 9 *inches* (23.8 *cm.*)

See illustration of larger bowl

■ 43 **CHINESE EXPORT MUG AND A PLATE** *MID-18TH CENTURY*

Both painted in *famille-rose* enamels with oriental flowers, the plate heightened in gilding. *Height* 4 *inches* (10.2 *cm.*) *and diameter* 9⅛ *inches* (23.1 *cm.*)

See illustration

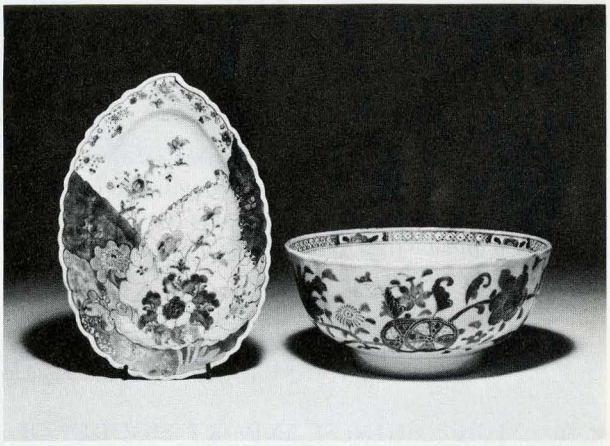
Property from the Collection of
the Late Stefan Hirsch

■ 44 **FINE CHINESE EXPORT TRENCHER SALT** *1730–50*

Painted in *famille-rose* enamels with stylized oriental flowers, the rim with a band of iron-red tight scrolls. *Height* 2⅛ *inches* (5.3 *cm.*)

See illustration

[40]



[41] [42]

[44] [43] [43]

[46]

■ 45 SEVEN CHINESE EXPORT BLUE AND WHITE PLATES *18TH CENTURY*

Comprising three octagonal soup plates: two with oriental river views, the third with flowering tree peonies; two circular plates: one with flowers, the other with a pagoda view; and two octagonal plates with oriental river views; (imperfections). *Diameters* 8¾ *inches* (22.2 *cm.*) *to* 9¼ *inches* (23.5 *cm.*)

Property of Various Owners

■ 46 THREE CHINESE EXPORT FIGURES OF SEATED BOYS *18TH CENTURY*

Comprising two wearing pink aprons decorated with yellow gourds over turquoise trousers, and a third wearing a plain underglaze-blue apron; with two wood stands. *Height* 4½ *inches* (11.4 *cm.*)

Note: Two pairs of boys similar to the first two in this lot were sold at Christie's on October 7, 1974, lots 93 and 94. Three boys similar to the third figure in this lot, but mounted in ormolu as part of a candelabrum, were sold at Sotheby's on May 17, 1968, lot 34.

See illustration

■ 47 PAIR OF CHINESE EXPORT VASES MOUNTED AS LAMPS *CIRCA 1750*

Painted in *famille-rose* enamels with a butterfly hovering near peonies growing from stylized rockwork, the shoulders (one cracked) and feet with pink trellis diaper bands; now mounted in gilt-metal.

Height of vases 9¼ *inches* (23.5 *cm.*)

See illustration

■ 48 CHINESE EXPORT PSEUDO-'TOBACCO LEAF' SAUCEBOAT *MID-18TH CENTURY*

Painted in rose, iron-red, tones of green, turquoise, yellow, purple, blue and gilding with *mons*, blossoms and scrolling foliage, (handle repaired). Together with a later pair of bat-shaped dishes painted with Oriental sages, *pseudo Ch'ien Lung seal marks in iron-red;* with wood stands. 3 *pieces. Length* 7⅞ *inches* (20 *cm.*)

■ 49 FINE CHINESE EXPORT 'NATIVITY' PLATE *1740–50*

Painted in *grisaille* heightened in gilding with Mary, Joseph and the shepherds adoring the infant Jesus. *Diameter* 8¾ *inches* (22.3 *cm.*)

Note: From the Harbeson Collection, sold in these rooms on April 4, 1972, lot 51.

Similar *grisaille*-decorated plates are illustrated by Hyde, Silva and Malta, *Chinese Porcelain for the European Market*, p. 21; and C. S. Woodward, *Oriental Ceramics at the Cape of Good Hope 1652–1795*, p. 138, pl. 158. See also a tea caddy illustrated by Beurdeley, p. 203, cat. 225; a saucer illustrated by Scheurleer, pl. 300; and examples in the Franks Collection at the British Museum, and in the Victoria and Albert Museum, London.

See illustration on opposite page

[47]

[49]

■ 50 FINE CHINESE EXPORT DISH

MID-18TH CENTURY

Painted with four sages wearing green, rose, purple or blue robes, and *grisaille* hats, the shaped rim with similarly colored fruit and floral sprays within pink, green and blue enamel bands outlined in iron-red and gilding. *Diameter* 10¾ *inches* (27.2 *cm.*)

Note: This decoration is reminiscent of the reknowned design by Cornelius Pronck referred to as 'La Visite des Docteurs'. For examples of the Pronck pattern, see Beurdeley, p. 178, cat. 125; and Scheurleer, pls. 197–201.

See illustration

Property of a Massachusetts Private Collector

■ 51 FINE CHINESE EXPORT 'FAUX MARBRE' SAUCER DISH

CIRCA 1750

The center and leaf-shaped reserves painted with *famille-rose* flowers, the rim marbleized in tones of salmon, brown and grey. Together with a Chinese Export plate painted in rose *camaieu* and gilding, another painted in *famille-rose* enamels with a bird and flowers, a third painted in an Imari palette with a river scene; and a tea caddy (hair cracked) and cover (repaired) painted with flowers. 5 *pieces.*

Diameter 9 *inches* (22.8 *cm.*)

Note: A pair of dishes from this service was included in The International C.I.N.O.A. Exhibition at the Metropolitan Museum of Art, New York, October 19, 1974–January 5, 1975; and one is illustrated in the *Catalogue* on p. 292, no. 290.

See illustration

[50]

[51]

[52]

■ 52 FINE CHINESE EXPORT BASIN AND EIGHT PLATES *MID-18TH CENTURY*

The deep basin, four soup plates (one riveted, one hair cracked), and four dinner plates (one hair cracked) all painted in *famille-rose* enamels heightened in gilding with central fenced gardens within gold spearhead roundels, the rims with elaborate floral and scroll borders. *Diameters* 14¾ *inches* (37.5 *cm.*) *and* 9 *inches* (22.9 *cm.*)

See illustration of basin

Property of a Philadelphia Private Collector

■ 53 CHINESE EXPORT GRISAILLE-DECORATED TEABOWL AND A SAUCER *CIRCA 175*

The teabowl painted on either side with a seated woman holdin a staff and a wreath, the rim (restored) with cornucopias, caduce and cartouches heightened in gilding; the saucer painted with Cupi and Psyche heightened in tones of iron-red within floral borders.

Note: The figure on the teabowl may represent Nike. A plate with th decoration was sold at Sotheby's on May 25, 1971, lot 207.

Other wares from the Cupid and Psyche tea service were sold in these rooms on May 20, 1972, lots 299–301.

Property of Prince Amadeus von Battenberg

■ 54 IMPRESSIVE CHINESE EXPORT GOOSE TUREEN AND COVER *MID-18TH CENTUR*

Brightly enamelled and heightened in gilding. *Height* 16 *inch* (40.7 *cm.*); *length* 14⅜ *inches* (36.5 *cm.*)

Note: A comparable goose tureen was in the collection of Mrs. Edwa F. Hutton, sold in these rooms on June 7, 1972, lot 53.

See also Beurdeley, p. 85, pl. XVII; Hyde, *Oriental Lowestoft,* fronti piece; and Hyde, Silva and Malta, *Chinese Porcelain for the Europe Market,* p. 31, pl. VI.

See color illustration

Property of Mrs. Marshall Field, Sr.

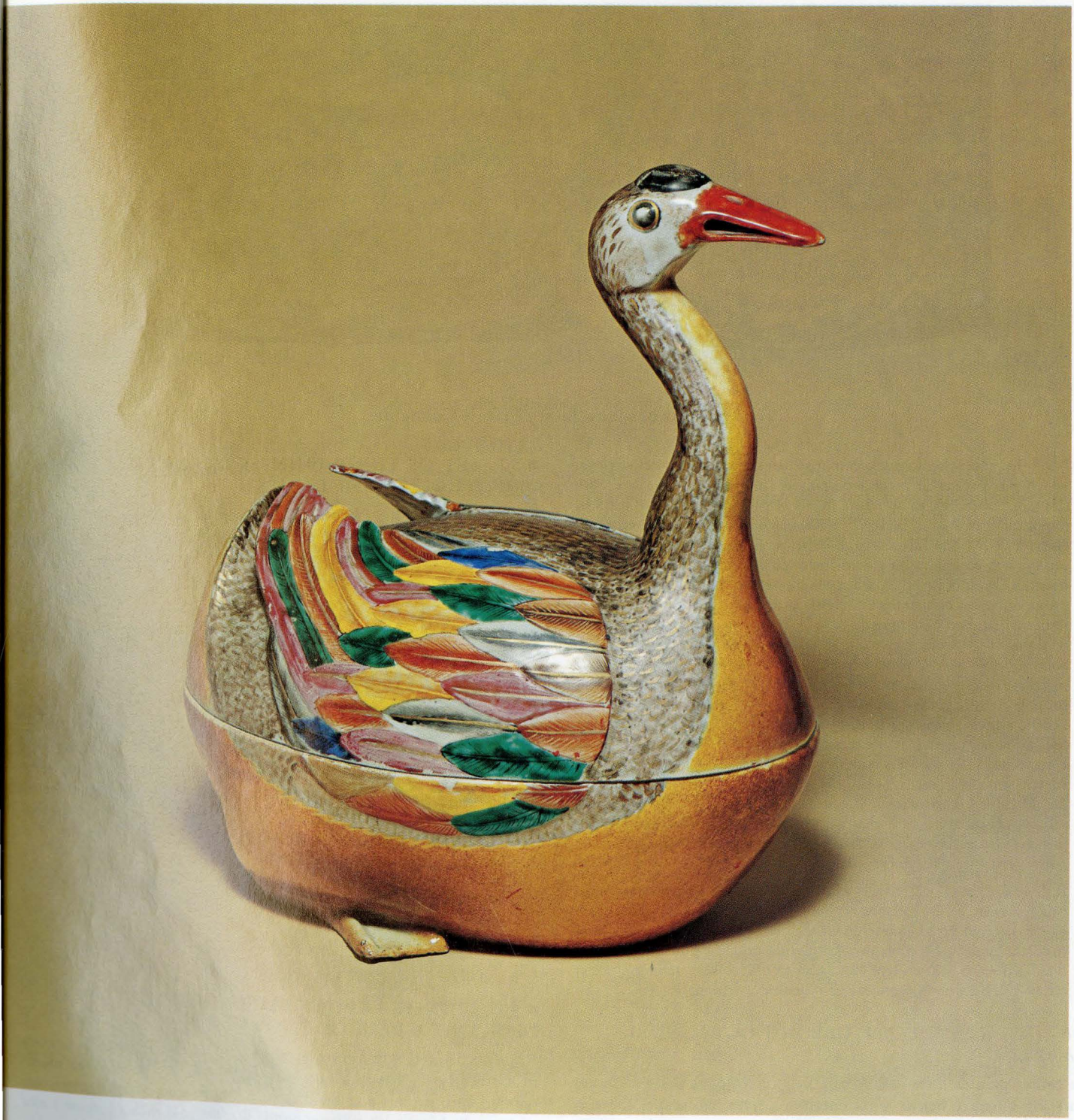
■ 55 RARE PAIR OF CHINESE EXPORT FIGURES OF CRANES *18TH CENTUR*

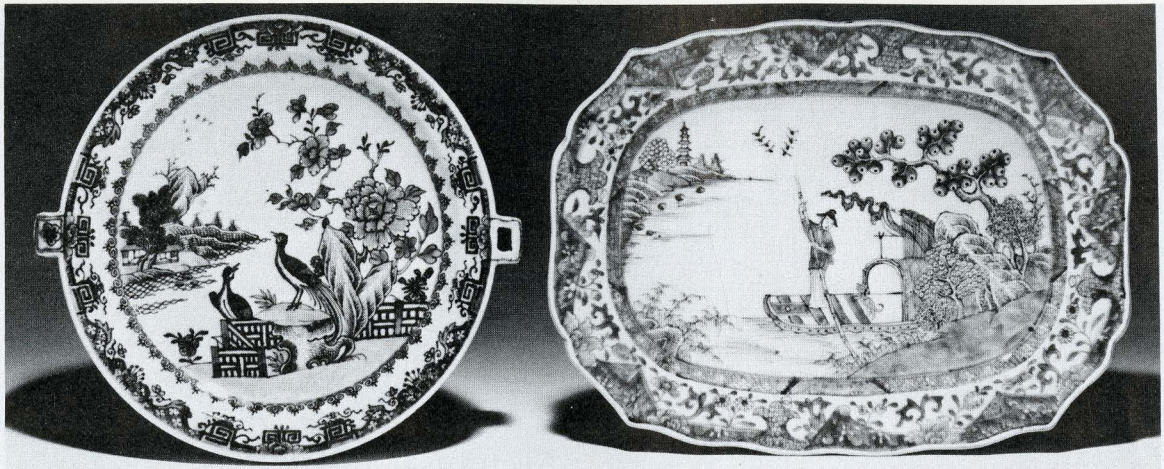
Perched on rockwork splashed in tones of green, blue and pin their plumage picked out in black, pale blue and white enamel, the deep aubergine heads with iron-red topknots, (repairs). *Heights* 15 *inches* (40 *cm.*) *and* 16⅛ *inches* (41 *cm.*)

Note: An almost identical pair of cranes was sold at Sotheby's on Ju 27, 1974, lot 242.

See illustration

[55]





[57] [58]

Property of a New Jersey Private Collector

Note: The following four lots comprise part of a collection of porcelain which was packed in a chest purportedly buried since the late 18th Century. According to an article in the New York Tribune Illustrated Supplement of August 2, 1903 (a Xerox copy of which accompanies each lot): "Marion Cheesebrough, a farmer in the township of Edmeston . . . was ploughing in a field [belonging to a Mr. Henry Burdick] near the Unadilla River . . . when his plough struck . . . and unearthed . . . an old chest containing . . . eighty pieces of china. . . . Old records indicate that they were buried . . . fully 125 years ago by Percifer Carr, who was in the employ of Colonel Edmeston, an officer in the French and Indian War. To Colonel Edmeston for his services was given a tract of 10,000 acres and Carr was one of the first settlers, having a comfortable home in the wilderness. . . . Carr was a Tory when the War for Independence began, and furnished some assistance to Joseph Brandt, the Mohawk chieftain at the massacres at Cherry Valley and German Flats. Returning from this raid, he was pursued by a party of Oneida Indians friendly to the colonists, his servants killed and himself and his family carried into captivity, where they remained until after the war. . . . It was at that time that the dishes were buried. . . . Almost immediately after the dishes were found the question of their ownership arose," and a legal tussle ensued.

In June of the following year, when presumably the question of legal title had been settled in favor of Henry Burdick (through whom these pieces descended to the present owner), the James Madison Chapter of the Daughters of the American Revolution organized an exhibition of the "Carr Dishes" in Hamilton, New York. The exhibition poster claimed "This is an opportunity of a lifetime . . . Admission 25¢".

■ **56 CHINESE EXPORT OBLONG OCTAGONAL PLATTER** *CIRCA 1770*

The center painted in a 'Mandarin palette' (worn) with Oriental figures on a terrace before a mountainous river landscape, the rim (hair cracked) with blossoms and sepia vignettes reserved on a gilt filigree ground. *Length* 14½ *inches* (36.9 *cm.*)

■ **57 SET OF THREE CHINESE EXPORT BLUE AND WHITE HOT WATER DISHES** *CIRCA 177*

Each painted with two birds perched on rockwork and a fenc beneath flowering tree peonies, the rim with diaper, fret, scroll an floral motifs, (one spout repaired). *Width* 10⅛ *inches* (25.8 *cm.*)

See illustration of one

■ **58 FINE CHINESE EXPORT BLUE AND WHITE PLATTER** *CIRCA 177*

Painted in underglaze-royal-blue with a figure poling a boat, th cavetto with a diaper border, and the shaped rims with flower scrolls and diaper vignettes. Together with a set of three Sout Chinese bowls (one hair cracked) and four saucers (one chipped painted in underglaze-blue with dragons, *character marks in blu* 8 *pieces. Length* 12 *inches* (30.6 *cm.*)

See illustration

■ **59 CHINESE EXPORT BLUE AND WHITE OVAL DISH AND A PAIR OF PLATES** *CIRCA 177*

The dish painted with figures in a boat and on the porch of a pagod in a river landscape within diaper borders; the octagonal plate painted with prunus and peonies in a fenced garden, the rims (on with small chips) with a diaper band. *Widths* 10¼ *inches* (26 *cm.*) an 8½ *inches* (21.5 *cm.*)

[60]

Property of a Baltimore Private Collector

■ 60 PAIR OF CHINESE EXPORT BLUE AND WHITE OCTAGONAL TUREENS AND COVERS

18TH CENTURY

Each piece painted in underglaze-blue with a bird perched on a prunus tree near peonies and rockwork, the covers with a trellis diaper border at the rim. *Width* 13 *inches* (33 *cm.*)

See illustration

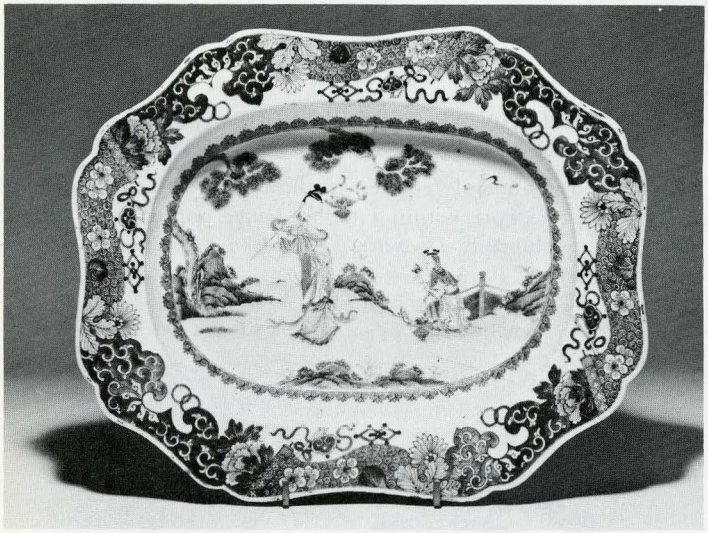
■ 61 TWO CHINESE EXPORT BLUE AND WHITE CHARGERS *18TH CENTURY*

Each painted in underglaze-blue with flowering oriental shrubbery and stylized rockwork within a trellis diaper border, one with a scalloped rim (chipped). *Diameters* 15 *inches* (37.9 *cm.*) *and* 14 *inches* (35.5 *cm.*)

See illustration

[61]

[62]



[63]

[64]

Property of a Massachusetts Private Collector

■ 62 TWO PAIRS OF CHINESE EXPORT BLUE AND WHITE PLATES *18TH CENTURY*

Each painted in underglaze-blue, the first with ducks within flower sprays on the petal-shaped rim; the second with baskets of flowers within butterfly, pomegranate and diaper borders. Together with another Chinese Export blue and white plate (hair cracked); and a blue and white armorial plate. 6 *pieces. Diameters* 10 *inches* (25.3 *cm.*) *and* 9⅛ *inches* (23.2 *cm.*)

See illustration

■ 63 CHINESE EXPORT DEEP SERVING DISH *CIRCA 1770*

The center painted in *famille-rose* enamels heightened in gilding with an Oriental lady and attendant in a fenced garden, the rim (small chips) with an elaborate floral and scroll border in underglaze-blue. *Length* 16½ *inches* (42 *cm.*)

See illustration

Property of a New York City Private Collector

■ 64 CHINESE EXPORT PUNCH BOWL *CIRCA 1770*

Painted in *famille-rose* enamels heightened in gilding with four black and iron-red scroll-outlined panels of Oriental figures reserved on a gilt filigree ground, (some imperfections). *Diameter* 15½ *inches* (39.5 *cm.*)

See illustration

Property of Various Owners

■ 65 THREE CHINESE EXPORT STANDS *1765–85*

The first oval and painted in the center in *famille-rose* enamels with a boy poling a sampan toward a lady standing under a flowering tree on a river bank within gilt spearhead and lozenge borders; the second of shaped oval form and painted in the center with a pink carnation and iron-red blossoms, the rim with a gilt husk border; and the third of lobed hexagonal form, painted with sprigs of purple, rose, iron-red flowers and green leaves. *Widths* 8 *inches* (20.2 *cm.*) *to* 6⅛ *inches* (15.5 *cm.*)

■ 66 COLLECTION OF CHINESE EXPORT TEA WARES *1770–90*

Comprising an ovoid teapot (spout chipped) and a cover (married), two sugar bowls (covers missing), a pear-shaped milk jug with entwined rope handles, and a squat pear-shaped jug with angular spout; each painted in *famille-rose* enamels with floral motifs, sprigs or bouquets. 5 *pieces.*

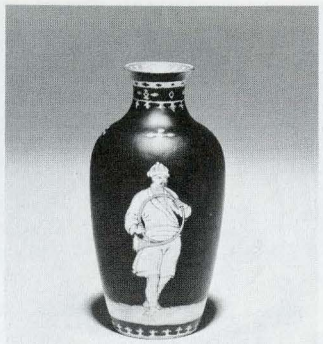
■ 67 FINE AND RARE SMALL VASE FROM 'THE TRUMPETER SERVICE' *CIRCA 1770*

The lustrous black ground painted on one side with a Moorish figure in a turquoise robe playing a trumpet hung with a yellow banner, the reverse with a yellow-robed figure playing a hunting horn, the shoulder and neck with gilt florette motifs, the foot, neck and inner rim with gilt spearhead bands. *Height* 5⅜ *inches* (13.6 *cm.*)

Note: Tea wares from this service were sold in these rooms on January 26, 1973, lots 509–513; and a covered milk jug, formerly in the Pierpont Morgan Collection, was sold at Sotheby's on October 27, 1970.

A plate from this service is illustrated by Daisy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, *Chinese Art,* pl. 165; and a covered milk jug in the Collection Bal, Zeeuws Museum, Middelburg, Holland, is illustrated by Scheurleer, pl. 92. Further examples are in the Victoria and Albert Museum, London; the Musée de Mariemont, Hainault; and the Boymans-van Beuningen Museum, Rotterdam.

See illustrations



[67] (obverse)

[67] (reverse)

■ 68 CHINESE EXPORT OVAL SMALL TUREEN IN THE 'VALENTINE PATTERN' *1760–80*

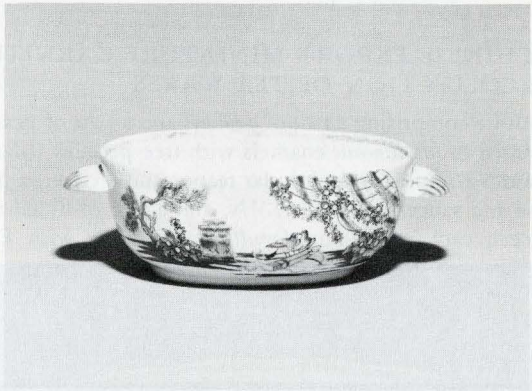
Each side thickly enamelled in yellow, turquoise, blue, pink, brown, *grisaille* and gilding with this symbolic pattern, the shell-form handles touched in brown, (cover missing). *Length* 8¼ *inches* (21 *cm.*)

Note: The so-called 'Valentine Pattern' with its various amatory emblems first appeared on an armorial service made for Commodore Anson, *circa* 1743, during his circumnavigational journey. Howard, p. 46, proffers a theory for the origins of the design, and illustrates both a view from *Anson's Voyages,* published in 1748, and a plate from the Anson service, pp. 47 and 323, no. J5.

In Europe the pattern first appeared on wares made at the Worcester Tonquin Manufactory about 1760; see a teapot illustrated by Phillips, p. 152, fig. 48. It then reappears on Chinese Export porcelain of about that date, whereon, according to Scheurleer, p. 158, "the decoration . . . combines three motifs, the altar with two flaming hearts, the tree with the golden fruit, and the two billing doves on a quiver. The Chinese did not understand the meaning of the hearts, and sometimes left them out altogether," as is the case on this tureen.

A bowl in this pattern was sold at PB-84 on May 13, 1975, lot 128. See also a mug illustrated by Phillips, p. 152, pl. 67; and a teabowl and saucer illustrated by Scheurleer, pl. 295.

See illustration



[68]

■ 69 CHINESE EXPORT MINIATURE PART TEA AND COFFEE SERVICE *CIRCA 1785*

Comprising a teapot and cover, a milk jug, a tea caddy and cover, two coffee cups and one saucer; each painted in purple, pink, iron-red and green enamel heightened in gilding with floral bouquets within husk roundels and wavy line borders, (imperfections). 6 *pieces. Height of teapot* 3¾ *inches* (9.5 *cm.*)

See illustration

[69]

[71] [72]

■ 70 CHINESE EXPORT MINIATURE GARNITURE AND A COLLECTION OF TEA WARES *1765–85*

The garniture comprising a pair of beakers and a pair of pear-shaped vases painted in *famille-rose* enamels with tree peonies, (damaged); the tea wares comprising a globular teapot and a cover, a milk jug, a teabowl and saucer initialled *AMN*, and a pair of fluted teabowls and saucers, each painted in *famille-rose* enamels with European flowers, (imperfections). 12 *pieces. Height of garniture* 4 *inches* (10.2 *cm.*)

[73]

■ 71 FINE CHINESE EXPORT 'CHERRY PICKERS' SMALL TEABOWL AND SAUCER *CIRCA 1775*

Painted in tones of green, iron-red, rose, purple, blue, *grisaille* and gilding within a gold and iron-red chain border.

Note: An almost identical teabowl and saucer were sold in these rooms on November 7, 1975, lot 463.

This subject is taken from a print by Nicolas Ponce after Antoine Baudouin, the brother-in-law of François Boucher; and it was the inspiration for Boucher's large painting, which now hangs in the Iveagh Bequest, Kenwood House. The print, the painting, and a plate from this service are illustrated by Beurdeley, p. 54, figs. 27–29. See also Phillips, p. 142, pl. 60; and Scheurleer, pls. 213 and 214.

See illustration

■ 72 FINE SET OF FOUR CHINESE EXPORT 'CHERRY PICKERS' SAUCERS *CIRCA 1775*

En suite with the preceding lot, but of slightly larger size.

Diameter 5¼ *inches* (13.3 *cm.*)

Note: See footnote to the preceding lot.

See illustration of one

Property of the Estate of
Dorothy Davenport Buckley · St. Thomas, V.I.

■ 73 FINE CHINESE EXPORT SOUP TUREEN AND COVER *CIRCA 1775*

Each piece painted on either side with an iron-red and *grisaille* songbird perched amongst pink and purple flowers, the rims with similarly colored floral borders, and the bestial handles and knop in gilding (worn) heightened in green enamel. *Length* 13 *inches* (33 *cm.*

See illustration

■ 74 CHINESE EXPORT BOWL *CIRCA 177*

Painted on either side in brown, puce and *grisaille* with a classical portrait medallion flanked by colorful floral bouquets, the rim with a brown and gold band bound with iron-red ribbons, (hair cracked) Together with a Chinese Export saucer dish (damaged) with floral decoration. 2 *pieces. Diameter* 11⅜ *inches* (28.8 *cm.*)

Property of Polly P. Sheffield · South Carolina

■ 75 PAIR OF CHINESE EXPORT SAUCEBOATS AND A SMALL BOWL *CIRCA 177*

The leaf-shaped sauceboats painted with multicolored clusters of flowers, the interior rims with an iron-red and gold chain border (one handle damaged); the bowl painted with floral sprigs in tones of pink, green, purple and orange. *Length* 7⅝ *inches* (19.3 *cm.*) and *diameter* 5⅝ *inches* (14.3 *cm.*)

[76]

■ 76 CHINESE EXPORT SOUP TUREEN, COVER AND SMALL PLATTER *CIRCA 1775*

Each piece painted in rose-red, mauve, yellow, tones of green and gilding with flowers within borders of iron-red and gold spearheads and floral-entwined bamboo, (cover damaged). *Lengths* 14 *inches* (35.5 *cm.*) *and* 11⅝ *inches* (29.7 *cm.*)

See illustration

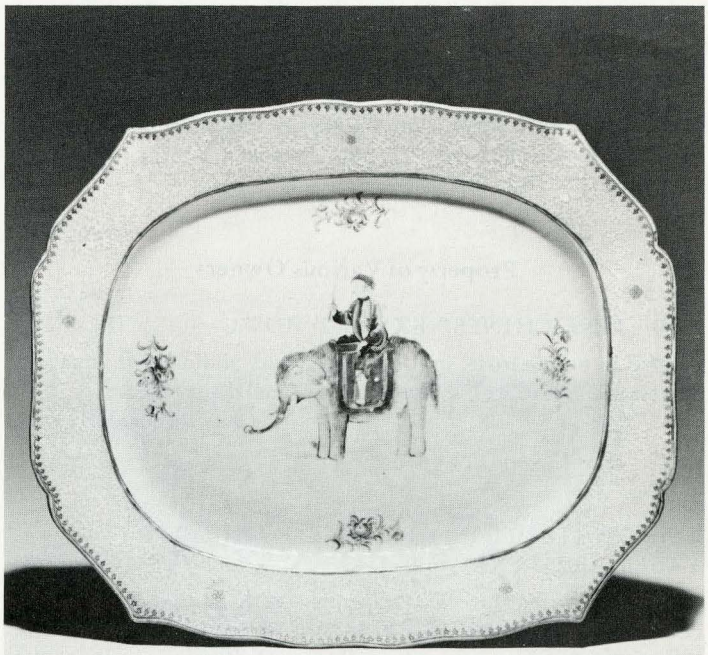
Property of a Philadelphia Private Collector

■ 77 CHINESE EXPORT PLATTER MADE FOR THE INDIAN MARKET *CIRCA 1785*

Painted with a mahout wearing an iron-red hat, purple blouse and green breeches, seated on a red-saddled grey elephant, and surrounded by four puce sprigs, the shaped rim (small chips) with a *bianco-sopra-bianco* floral field within an iron-red and gold spearhead band. *Length* 16⅝ *inches* (42.2 *cm.*)

Note: The pair to this platter was sold at Christie's on June 11, 1974, lot 300. Other pieces with this elephant-and-rider decoration are illustrated by Beurdeley, p. 167, cat. 81; Phillips, pp. 210 and 211, pls. 107 and 108; Hyde, pl. XII, no. 33; and the *Catalogue of the Reeves Collection of Chinese Export Porcelain* at Washington and Lee University, Lexington, Virginia, p. 11, fig. 10.

See illustration



[77]

[78]

[83] [84]

■ 78 CHINESE EXPORT MARINE SUBJECT PLATE
CIRCA 1780

The center colorfully enamelled and heightened in gilding with a European gentleman greeting his lady on a terrace, a sailing ship on the puce sea beyond, the rim (small chips) with puce, iron-red and green floral festoons and gold sunburst motifs. *Diameter* 9⅛ *inches* (23.3 *cm.*)

See illustration

Property of Various Owners

■ 79 FINE CHINESE EXPORT BOWL *CIRCA 1780*

Painted in purple, rose, iron-red, green and gilding with sprays of flowers within underglaze-blue floral and cell diaper borders.

Diameter 9 *inches* (23 *cm.*)

■ 80 COLLECTION OF CHINESE EXPORT TABLE ARTICLES *18TH CENTURY*

Comprising a small ovoid vase painted with figures; an octagonal bowl painted with *famille-rose* flowers reserved within leaf and fruit-shaped panels on an iron-red scroll ground, (hair cracked); a plate painted with vases within diaper borders in iron-red and green; and three plates with various floral decoration, (imperfections). Together with a Canton blue and white sugar bowl and cover. 7 *pieces.*

■ 81 PAIR OF CHINESE EXPORT RETICULATED PLATES *CIRCA 178*

The centers painted with floral sprays in rose *camaieu* heightened i gilding within an iron-red and gold chain border, the barbed reticu lated rims (with small chips) outlined in iron-red and gold.

Diameter 8¾ *inches* (22.3 *cm.*

■ 82 PAIR OF CHINESE EXPORT INITIALLED PLATES AND A MILK JUG *1780–180*

The octagonal plates initialled *WM* within an ermine-mantle shield in iron-red, blue enamel, *grisaille* and gilding, the rims wit gilt diaper borders; the pear-shaped jug painted with colorfu Oriental figures beneath an underglaze-blue border. Together wit a Chinese Export style helmet-shaped milk jug; a Chinese jardinièr painted *en grisaille* with birds; and a Japanese blue and white plat 6 *pieces.*

■ 83 TWO CHINESE EXPORT SMALL FIGURES OF COCKERELS *LATE 18TH CENTUR*

Each with rose-colored breast and head, and with rose, blue, tu quoise, green and yellow plumage, the pierced rockwork bas washed in green with black markings, (imperfections). *Height* 6 *inches* (16 *cm.*)

See illustration

■ 84 PAIR OF CHINESE EXPORT FIGURES OF COCKERELS *LATE 18TH/EARLY 19TH CENTUR*

Their plumage in tones of iron-red and black, their combs (repaire heightened in gilding, the pierced rockwork bases washed in gre with black markings, (one beak restored). *Height* 7½ *inches* (19 *cm.*)

See illustration

■ 85 CHINESE EXPORT VASE MOUNTED AS A LAMP *CIRCA 1780*

Painted on either side in a 'Mandarin palette' with a figural panel bordered in underglaze-blue and reserved on an iron-red cell diaper ground, (serious hair crack). *Height of vase* 9⅛ *inches* (23.2 *cm.*)

See illustration

■ 86 RARE CHINESE EXPORT 'HARVEST' BOWL *CIRCA 1785*

Well painted in a full palette of *famille-rose* enamels with two panels of European figures, framed by angular lime-green scrolls on an iron-red and gold Y-diaper ground further reserved with smaller panels of iron-red *camaieu* landscapes, birds and butterflies, the interior rim (two minor repairs) and footrim with iron-red, lime-green and gold band borders. *Diameter* 11¼ *inches* (28.6 *cm.*)

Note: Sold at Sotheby's on February 27, 1973, lot 264. An almost identical bowl is in the Helena Woolworth McCann Collection of the Metropolitan Museum of Art, and illustrated by Phillips, p. 79, color pl. 12.

See illustrations

Property of Joseph T. P. Sullivan · New York City

■ 87 CHINESE EXPORT 'MANDARIN PALETTE' BOWL *CIRCA 1785*

Painted with alternating panels of Oriental figures and birds reserved on an iron-red scalework ground. Together with a larger Chinese Export style bowl painted with cartouches of river views in brown monochrome heightened in gilding. 2 *pieces. Diameter* 7⅜ *inches* (18.7 *cm.*)

[85] [88]

■ 88 CHINESE EXPORT VASE MOUNTED AS A LAMP *CIRCA 1780*

The iron-red and gold Y-diaper ground reserved with cartouches of Oriental figures and birds painted in a 'Mandarin palette'.

Height of vase 10¾ *inches* (27.3 *cm.*)

See illustration

[86] (obverse)

[86] (reverse)

[91]

Property of Various Owners

■ 89 TWO CHINESE EXPORT BLUE AND WHITE PLATTERS AND A STAND *CIRCA 1780*

Each of oblong octagonal shape and painted in underglaze-blue with two vases, flowering tree peonies and stylized rockwork in a fenced garden within trellis diaper, scalework vignette, floral and scroll borders, (large platter and stand riveted). Together with a set of seven Japanese iron-red and gold coffee cups (two hair cracked) and nine saucers (five chipped); and another Japanese coffee cup and saucer (riveted). 21 *pieces. Lengths* 9⅞ *inches* (25.2 *cm.*) *to* 16½ *inches* (41.9 *cm.*)

■ 90 COLLECTION OF CHINESE EXPORT ARTICLES *1780–1800*

Comprising a blue and white baluster-form vase; a teapot and cover (riveted) made for the Persian Market and painted with a field of rose and blue flowers with green leaves; a flower-decorated plate, probably also for the Persian Market; a set of four saucers painted in orange *camaieu;* and three saucers painted in iron-red, blue and gold, (two hair cracked). 10 *pieces.*

[92]

■ 91 COLLECTION OF NANKING BLUE AND WHITE TABLE WARES *1790–1810*

Comprising a lozenge-shaped small dish, a pair of saucer dishes, a small bowl, five covered pots de crème, seven coffee cups in two sizes, nine teabowls and twelve saucers; characteristically painted in underglaze-blue with a river scene within spearhead and diaper borders, (minor imperfections). 37 *pieces.*

See illustration

■ 92 TWO UNUSUAL CHINESE EXPORT YI-HSING TEAPOTS AND A COVER *18TH/19TH CENTURY*

The first molded with ling-lung panels of chrysanthemums, the spout (replaced in gilt-metal) in the form of a fabulous beast's head; the other double-spouted (one with small chip), the hollow center fastened with a pinwheel device within flower and scroll-molded borders, (cover missing). *Heights* 3⅛ *inches* (7.9 *cm.*) *and* 3⅞ *inches* (9.9 *cm.*)

Note: These red stoneware teapots "which retain heat well, are difficult to date because they were for so long made in the same tradition . . . at Yi-hsing in the south of Kiangsu province." (See Scheurleer, pp. 167-168). They are mentioned in the Day Register of the Dutch East India Company at Batavia as early as 1679 in connection with shipments to the Netherlands, but that they were known in the Netherlands prior to that date "is proved by the fact that Lambertus Cleffius in 1672, and Ary de Milde about 1680, knew already how to imitate those pots. In England John Dwight (1684), and the Elers brothers (about 1690) made similar pots; . . . and about 1763 Wedgwood also started making them [in a red stoneware body he] called *rosso antico.*" (Scheurleer, *loc. cit.*) The best-known and most sought-after imitations, however, are the products of Johann Friedrich Böttger, founder of the Meissen factory, and discoverer of the secret of hard paste porcelain making in Europe in 1708.

See illustration

■ 93 COLLECTION OF CHINESE EXPORT TEA AND COFFEE WARES *CIRCA 178*

Comprising a pear-shaped coffee pot with leaf-molded spout (cover missing), an ovoid teapot (cover missing), a squat pear-shaped jug with angular spout, a matching sugar bowl (cover missing), and a pear-shaped milk jug (hair crack); each decorated with *famille-rose* floral sprigs or bouquets. 5 *pieces.*

■ 94 PAIR OF CHINESE EXPORT SOUP PLATES MADE FOR THE PERSIAN MARKET *CIRCA 182*

Each painted in the center in black with an Arabic inscription and the date 1239 (1818) within a roundel, the rims (one chipped) with floral sprays in blue, rose, iron-red and green enamel. Together with a U-shaped bowl (cover missing) painted on either side with a floral medallion. 3 *pieces. Diameter* 8⅞ *inches* (22.6 *cm.*)

Property of Joseph T. P. Sullivan · New York City

■ 95 CHINESE EXPORT PART TEA SERVICE
1790–1810

Comprising a teapot and cover, a sugar bowl and cover, a plate, six teabowls, seven saucers and eight small plates; each piece initialled *MB* in gilding within gold wave and band borders, (imperfections). Together with a pair of teabowls similarly bordered but initialled *HL*. 26 *pieces*.

See illustration

■ 96 ASSEMBLED SET OF EIGHT CHINESE EXPORT PLATES
1790–1810

The centers with mantled shields initialled *SJ* or *MJ* in iron-red and gold, the cavetti and rims with various borders in blue enamel and gilding, (small repaired rim chips). *Diameter* 9¾ *inches* (24.9 *cm*.)

See illustration of one

■ 97 ASSEMBLED SET OF EIGHT CHINESE EXPORT SOUP PLATES
1790–1810

En suite with the preceding lot, (one riveted; some with other imperfections). *Diameter* 9¾ *inches* (25 *cm*.)

See illustration of one

■ 98 CHINESE EXPORT COVERED SAUCE TUREEN AND A SMALL PLATTER
1790–1800

Each piece painted in blue enamel and gilding heightened in iron-red with a central mantled shield within gilt-starred blue enamel borders. *Lengths* 8 *inches* (20.2 *cm*.) *and* 11 *inches* (27.8 *cm*.)

See illustration

Property of Various Owners

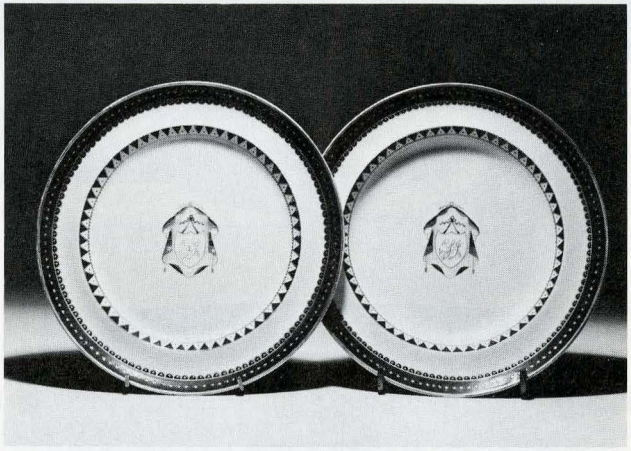
■ 99 CHINESE EXPORT VASE WITH AMERICAN EAGLE DECORATION

The globular body, tall neck and scroll handles painted in rose, purple, iron-red, blue and green with floral sprays, each side of the body with a displayed eagle in sepia heightened in gilding.
Height 9¼ *inches* (23.5 *cm*.)

■ 100 CHINESE EXPORT SMALL VASE, FOOTED BOWL AND JAR WITH AMERICAN EAGLE DECORATION

The vase with globular body and tall thin neck, the circular bowl with a shallow foot, and the jar with three feet; each decorated *en suite* with the preceding, (all feet chipped). *Heights* 6¼ *inches* (15.9 *cm*.) *to* 3⅛ *inches* (7.9 *cm*.)

[95]



[96] [97]

[98]

[102]

[103]

[103 Details]

■ 101 CHINESE EXPORT SMALL TUREEN AND COVER AND A GUGLET

Each piece painted with sprigs of pink, purple, iron-red flowers and green leaves, and with later-added sepia eagles perched on red, white and blue shields, (small glaze chips on cover). *Length of tureen 9⅞ inches (24.4 cm.) and height of guglet 7¼ inches (18.4 cm.)*

■ 102 IMPRESSIVE PAIR OF CHINESE EXPORT PISTOL-HANDLED COVERED URNS *CIRCA 179*

After a Marieberg faïence original, the bodies molded with festoons of bellflowers heightened in blue enamel and gilding and enclosing oval medallions (one surround with chip) painted with river views in iron-red *camaieu* beneath floral swags and bands, ribbons and beadwork borders in blue and gold, the covers molded with scale work, and the square bases (one with shallow chip) marbleized in lime-green and blue. *Height 14⅞ inches (37.9 cm.)*

Note: This shape was inspired originally by a Scandinavian silver model, and was exported successfully to Portugal from 1775 onwards and later to the United States. This pair of urns almost certainly was made for the American Market.

A pair of urns of this form in the Helena Woolworth McCann Collection of the Metropolitan Museum of Art is illustrated by Phillips, p. 163, pl. 74 (right); and by Beurdeley, p. 198, cat. 206. See also Hyde, pl. XVI, no. 56; and another example, made for the Mayor of New York, illustrated by Mudge, p. 189, fig. 127.

A pair of similar urns with marbleized bases was sold in these rooms on May 16, 1975, lot 266.

Exhibition:

The International C.I.N.O.A. Exhibition at the Metropolitan Museum of Art, New York, October 19, 1974–January 5, 1975, illustrated in the *Catalogue* on p. 83, no. 77

See illustration

■ 103 RARE AND IMPORTANT CHINESE EXPORT BOWL WITH AMERICAN VIEWS *CIRCA 180*

One side with an oval medallion painted in sepia *camaieu* with a view of the Delaware River, the reverse with a country house view, the elaborate borders in iron-red, blue enamel and gilding, (expertly repaired). *Diameter 11⅝ inches (29.5 cm.)*

Note: An almost identical view of the Delaware River appears in a medallion on the famous 'Pennsylvania Hospital' bowl, painted in Canton *circa* 1801; see Hyde, pl. XXVII, no. 105. The country house view has yet to be identified.

A punch bowl originally owned by Samuel Sprigg (Governor of Maryland from 1819–22) bears the same elaborate interior border; see Mudge, p. 122, fig. 61.

See illustrations

[106] [104] [107]

Property of Polly P. Sheffield · South Carolina

■ **104 FINE CHINESE EXPORT LARGE PLATTER MADE FOR THE AMERICAN MARKET** *CIRCA 1810*

The center painted in tones of brown and lilac heightened in gilding with a phoenix in flight and emblazoned with an oval containing the obliterated inscription *John S. Crary*, the rim with colorful fruits and ornithological vignettes reserved on a gold trellis diaper ground outlined in iron-red and gold Greek key bands. *Length* 18½ *inches* (47 *cm.*)

Note: A large portion of this service is in the collection of The Rhode Island Historical Society, Providence, Rhode Island. Mr. Christopher M. Campbell, Curator of the collection, has indicated that while the Historical Society's portion of the service has a Rhode Island provenance, most of the Crary family was from Massachusetts. See also Alsace Daniels and H. Vern Crary, *John Crary of Boston and Descendants, 1660–1967.*

See illustration

■ **105 PAIR OF CHINESE EXPORT PLATTERS MADE FOR THE AMERICAN MARKET** *CIRCA 1810*

En suite with the preceding lot, (one with long hair crack).

Length 14½ *inches* (37 *cm.*)

■ **106 FINE CHINESE EXPORT PLATTER MADE FOR THE AMERICAN MARKET** *CIRCA 1810*

En suite with the two preceding lots. *Length* 13 *inches* (32.9 *cm.*)

See illustration

■ **107 SET OF THREE CHINESE EXPORT HOT WATER DISHES MADE FOR THE AMERICAN MARKET** *CIRCA 1810*

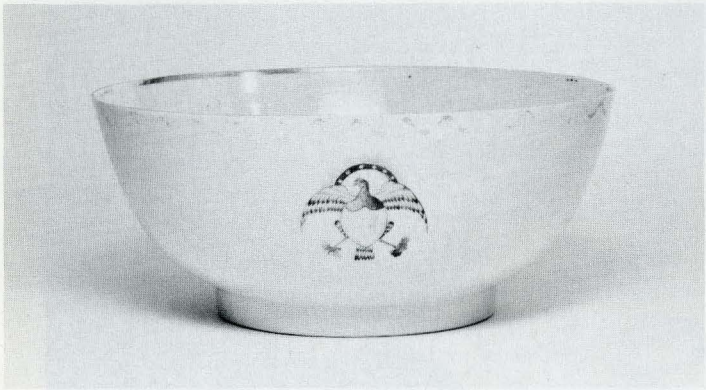
En suite with the preceding lots, (one with chipped spout).

Length 10¾ *inches* (27.2 *cm.*)

See illustration of one

■ **108 THREE CHINESE EXPORT PLATES AND A SOUP PLATE MADE FOR THE AMERICAN MARKET** *CIRCA 1810*

En suite with the preceding lots, (imperfections). *Diameters* 9⅝ *inches* (24.4 *cm.*) *and* 9⅞ *inches* (25 *cm.*)



[112]

■ 109 CHINESE EXPORT TEAPOT, COVERED SUGAR BOWL AND WASTE BOWL *CIRCA 1800*

Each piece initialled *H* within an oval in gilding, the rims banded in gold, (teapot handle restored, and with a married cover; bowl hair cracked). Together with an English porcelain soup plate painted in the center in iron-red, rose, sepia, *grisaille* and gilding with the arms of Bruce within brown and gold crow's foot bands. 4 *pieces.*

Height of teapot 5 *inches* (12.5 *cm.*)

Note: The soup plate in this lot is probably a replacement piece for the Chinese Export porcelain service made for the Bruce family *circa* 1785; see Howard, p. 665, no. T11.

■ 110 CHINESE EXPORT SOUP TUREEN AND A RETICULATED OVAL SAUCEBOAT STAND *CIRCA 1800*

The oval tureen painted on either side in brown *camaieu* with an oval containing a house in a landscape and the initials JL in gilding, the rim and foot bordered in brown and gold, (cover missing); the stand painted in salmon, sepia and gilding with neoclassical borders around a central fruit roundel, (rim chip). *Lengths* 14⅛ *inches* (36 *cm.*) *and* 8⅜ *inches* (21.2 *cm.*)

Property of a Philadelphia Private Collector

■ 111 VERY RARE CHINESE EXPORT TEA CADDY AND COVER FOR THE AMERICAN MARKET *1790–1810*

Painted on either side with an allegorical figure of Hope gazing ruefully toward a distant ship flying two American flags beneath the inscription *He is gone,* (neck repaired). *Height* 5¾ *inches* (14.5 *cm.*)

Note: A teapot with this unusual juxtaposition of 'Hope' and an American ship is illustrated in the *Catalogue of the Reeves Collection of Chinese Export Porcelain* at Washington and Lee University, Lexington, Virginia, p. 10, fig. 8.

See color illustration with lot 141

■ 112 CHINESE EXPORT BOWL MADE FOR THE AMERICAN MARKET *CIRCA 1800*

Painted on either side in tones of brown heightened in gilding with a displayed eagle, the rim (hair cracked) with a worn gilt swag border. *Diameter* 10¼ *inches* (26.1 *cm.*)

See illustration

Property of a Long Island Private Collector

Note: The following twenty-three lots comprise a part dinner service of Chinese Export porcelain which was made for the Stagg family of Staten Island, New York, and which has descended through that family to the present owner.

Each piece is painted in brown monochrome with a central oval depicting a landscape with a large country house, initialled in gilding *JS,* and bordered with a series of neoclassical bands in brown, salmon iron-red, blue enamel and gilding.

■ 113 PAIR OF CHINESE EXPORT SHAPED OVAL COVERED VEGETABLE DISHES *1800–20*

Length 11¼ *inches* (28.5 *cm.*)

See illustration

■ 114 FINE CHINESE EXPORT SHAPED OVAL COVERED VEGETABLE DISH *1800–2*

Identical to the preceding. *Length* 11 *inches* (27.9 *cm.*)

■ 115 PAIR OF CHINESE EXPORT OVAL WELL-AND-TREE PLATTERS *1800–2*

(One with small restored rim chips). *Length* 17⅜ *inches* (44.3 *cm.*)

See illustration of one

■ 116 PAIR OF CHINESE EXPORT OVAL DEEP SERVING DISHES *1800–2*

With ridges to support mazarins (missing). *Length* 17⅜ *inch* (44.2 *cm.*)

See illustration of one

■ 117 FINE CHINESE EXPORT LARGE OVAL PLATTER *1800–2*

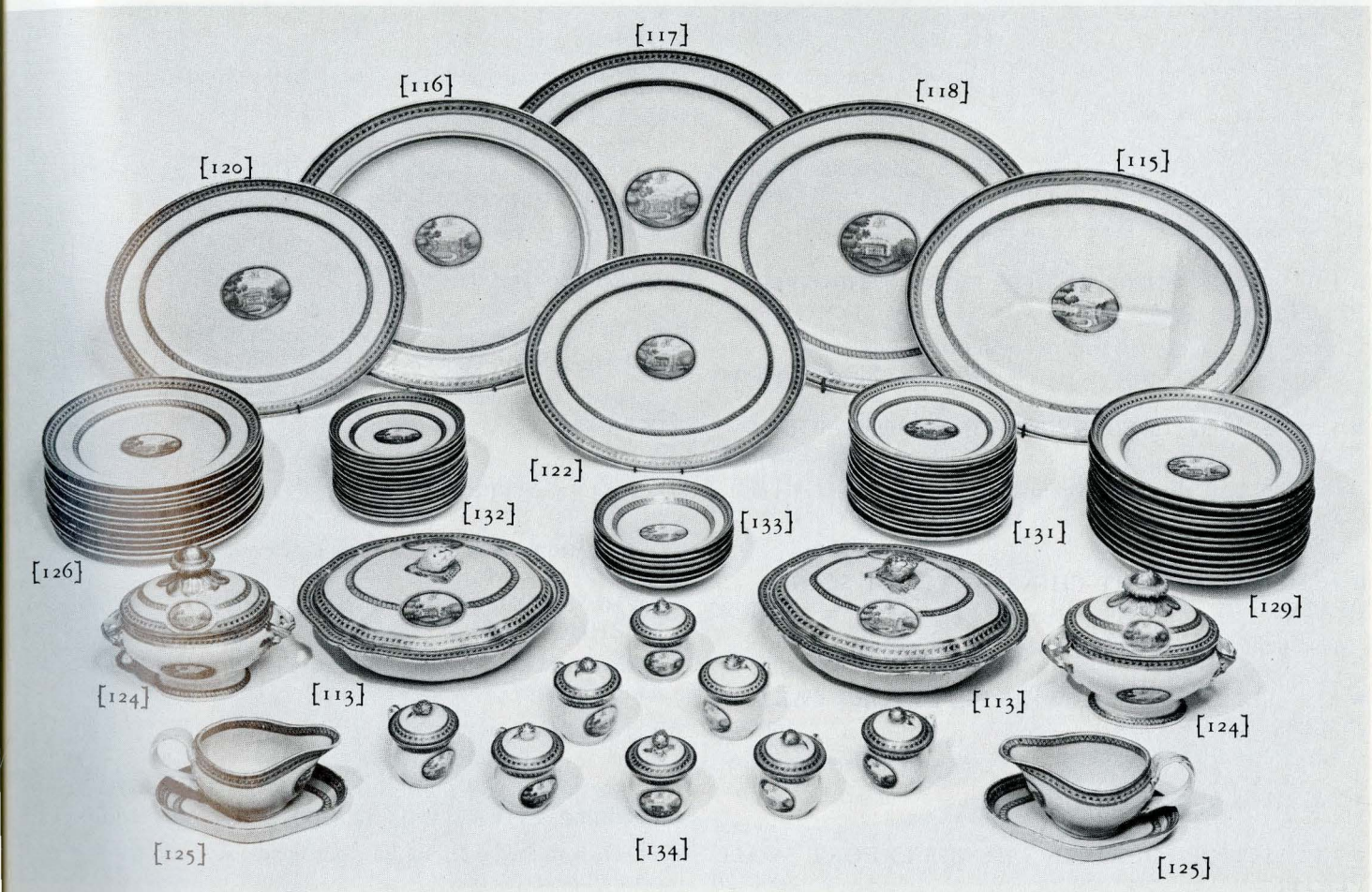
Length 18½ *inches* (47 *cm*

See illustration

■ 118 FINE PAIR OF CHINESE EXPORT LARGE OVAL PLATTERS *1800–*

Length 17⅜ *inches* (44.3 *cm*

See illustration of one



■ 119 PAIR OF CHINESE EXPORT OVAL PLATTERS *1800–20*

Length 15 *inches* (38.1 *cm.*)

■ 120 GOOD PAIR OF CHINESE EXPORT OVAL PLATTERS *1800–20*

Length 14½ *inches* (37 *cm.*)

See illustration of one

■ 121 CHINESE EXPORT OVAL PLATTER *1800–20*

Length 14½ *inches* (36.9 *cm.*)

■ 122 FINE PAIR OF CHINESE EXPORT OVAL PLATTERS *1800–20*

Length 13¼ *inches* (33.7 *cm.*)

See illustration of one

■ 123 ANOTHER PAIR OF CHINESE EXPORT OVAL PLATTERS *1800–20*

Length 13¼ *inches* (33.7 *cm.*)

■ 124 FINE PAIR OF CHINESE EXPORT COVERED SAUCE TUREENS *1800–20*

Length 8 *inches* (20.3 *cm.*)

See illustration

■ 125 RARE SET OF FOUR CHINESE EXPORT SAUCEBOATS AND QUATREFOIL STANDS *1800–20*

Length 7⅜ *inches* (18.6 *cm.*)

See illustration of two

■ 126 SET OF TWELVE CHINESE EXPORT DINNER PLATES *1800–20*

Diameter 9⅞ inches (25.1 cm.)

See illustration on previous page

■ 127 ANOTHER SET OF TWELVE CHINESE EXPORT DINNER PLATES *1800–20*

(Minor imperfections). *Diameter 9⅞ inches (25.1 cm.)*

■ 128 SET OF NINE CHINESE EXPORT DINNER PLATES *1800–20*

(One riveted; some others with minor imperfections).

Diameter 9⅞ inches (25.1 cm.)

■ 129 SET OF TWELVE CHINESE EXPORT SOUP PLATES *1800–20*

(Some with small repaired rim chips). *Diameter 9¾ inches (24.5 cm.)*

See illustration on previous page

■ 130 SET OF EIGHT CHINESE EXPORT SOUP PLATES *1800–20*

(Minor imperfections). *Diameter 9¾ inches (24.5 cm.)*

■ 131 SET OF SIXTEEN CHINESE EXPORT CAKE PLATES *1800–20*

Diameter 7½ inches (19.2 cm.)

See illustration on previous page

■ 132 SET OF FOURTEEN CHINESE EXPORT SMALL PLATES *1800–20*

(Five with minor imperfections). *Diameter 6¼ inches (15.8 cm.)*

See illustration on previous page

[136] [137] [138]

■ 133 SET OF SIX CHINESE EXPORT BERRY DISHES *1800–2*

(Some minor imperfections). *Diameter 6⅛ inches (15.6 cm.)*

See illustration on previous page

■ 134 FINE SET OF EIGHT CHINESE EXPORT POTS DE CRÈME AND COVERS *1800–2*

Height 3⅜ inches (8.7 cm.

See illustration on previous page

■ 135 SET OF SIX CHINESE EXPORT POTS DE CRÈME AND COVERS *1800–2*

(One pot and cover with minor imperfections). *Height 3⅜ inch (8.7 cm.)*

'FITZHUGH' DECORATION

Property of a New York City Private Collector

■ 136 SET OF NINE CHINESE EXPORT 'GREEN FITZHUGH' SOUP PLATES *19TH CENTUR*

Characteristically decorated in emerald green, (minor imperfe tions). *Diameter 9⅝ inches (24.5 cm.)*

See illustration of one

■ 137 CHINESE EXPORT 'GREEN FITZHUGH' ÉCUELLE, COVER AND STAND *19TH CENTUR*

En suite with the preceding lot, (one handle damaged). *Diameter stand 8¼ inches (21 cm.)*

See illustration

■ 138 SET OF SIX CHINESE EXPORT 'GREEN FITZHUGH' SAUCERS *19TH CENTUR*

With barbed rims and decorated *en suite* with the preceding lo (imperfections). *Diameter 5⅜ inches (13.8 cm.)*

See illustration of one

■ 139 ANOTHER SET OF SIX CHINESE EXPORT 'GREEN FITZHUGH' SAUCERS *19TH CENTU*

En suite with the preceding lot, (imperfections). Together with other 'Green Fitzhugh' saucer (hair cracked). *7 pieces. Diameter inches (13.8 cm.)*

■ 140 CHINESE EXPORT 'ORANGE FITZHUGH' OVAL PLATTER *CIRCA 18*

Characteristically decorated, (the center rubbed). *Length 14⅛ inc (36.2 cm.)*

[111] [141]

Property of a Philadelphia Private Collector

■ 141 RARE AND IMPORTANT CHINESE EXPORT 'ORANGE FITZHUGH' OVAL PLATTER WITH AMERICAN EAGLE DECORATION *1800–20*

Length 14½ *inches* (36.8 *cm.*)

Note: An 'Orange Fitzhugh' eagle-decorated large hot water dish from the collection of Channing Hare, and a pair of lozenge-shaped dishes from the collection of Mrs. Giles Whiting, probably from this same service, were sold in these rooms on December 12, 1970, lot 264, and on April 14, 1972, lot 33, respectively.

For additional examples, see Mudge, p. 134, fig. 63; Phillips, pp. 206 and 207, pls. 104 and 105; and the *Catalogue of the Reeves Collection of Chinese Export Porcelain* at Washington and Lee University, Lexington, Virginia, pl. III, no. 3.

See color illustration

[147] [148]
[149] [147] [146]
[151] [143] [145]
[144] [143]

Property of Joseph T. P. Sullivan · New York City

■ 142 **PAIR OF CHINESE EXPORT 'ORANGE FITZHUGH' DISHES** *CIRCA 1810*

Each well painted with the characteristic decoration, and centering the initials *SSJ* in gilding, (hair cracks and one with rim chips).

Diameter 9½ inches (24.2 cm.)

See illustration

[142]

Property of Mrs. Gouverneur Morris Phelps

Note: The following ten lots comprise part of a Chinese Export dinner service that descended in the Hone family to the present owner, the great-great-great granddaughter of John Hone, for whom this service is said to have been made. John Hone (born 1764) was the older brother of Philip Hone (1781–1851), whom he raised after their parents died of yellow fever in New York City. Philip Hone, a merchant and auctioneer, became Mayor of New York City from 1825–26.

From a stylistic and chronological point of view, it is most likely that this service was made for John Hone's son John, II, (born 1796), possibly for the occasion of his marriage in 1818 to Marie Antoinette Kane. It is also possible, however, that it was made for their son John III, (born 1819), who married in 1841 Jane Perry, the daughter of Commodore Matthew Calbraith Perry.

■ 143 **TWO CHINESE EXPORT COVERED VEGETABLE DISHES FROM THE 'BROWN FITZHUGH' DINNER SERVICE MADE FOR THE HONE FAMILY OF NEW YORK** *CIRCA 18*

Each of chamfered rectangular form, the interiors and the cov initialled *H* within the characteristic decoration, (smaller d riveted). *Lengths 11 inches (28 cm.) and 10 inches (25.3 cm.)*

See illustration

■ 144 PAIR OF CHINESE EXPORT 'BROWN FITZHUGH' COVERED VEGETABLE DISHES FROM THE HONE SERVICE *CIRCA 1820*

Of shaped oval form and decorated *en suite* with the preceding lot, (one dish riveted; one knop repaired). Together with another cover (damaged). 3 *pieces. Length* 11⅛ *inches* (28.3 *cm.*)

See illustration of one

■ 145 FINE PAIR OF CHINESE EXPORT 'BROWN FITZHUGH' SMALL OVAL PLATTERS FROM THE HONE SERVICE *CIRCA 1820*

Length 10⅝ *inches* (27 *cm.*)

See illustration of one

■ 146 ANOTHER FINE PAIR OF CHINESE EXPORT 'BROWN FITZHUGH' OVAL PLATTERS FROM THE HONE SERVICE *CIRCA 1820*

Length 11⅜ *inches* (29.6 *cm.*)

See illustration of one

■ 147 CHINESE EXPORT 'BROWN FITZHUGH' WELL-AND-TREE PLATTER, OVAL PLATTER AND A MAZARIN FROM THE HONE SERVICE *CIRCA 1820*

(Well-and-tree platter and mazarin riveted; oval platter star cracked). *Lengths* 17½ *inches* (44.4 *cm.*) *to* 14¾ *inches* (37.6 *cm.*)

See illustration of two

■ 148 CHINESE EXPORT 'BROWN FITZHUGH' OVAL PLATTER FROM THE HONE SERVICE *CIRCA 1820*

Length 14⅜ *inches* (36.7 *cm.*)

See illustration

■ 149 SET OF EIGHT CHINESE EXPORT 'BROWN FITZHUGH' DINNER PLATES FROM THE HONE SERVICE *CIRCA 1820*

(Minor imperfections). *Diameter* 9⅞ *inches* (25 *cm.*)

See illustration of one

■ 150 SET OF NINE CHINESE EXPORT 'BROWN FITZHUGH' DINNER PLATES FROM THE HONE SERVICE *CIRCA 1820*

(Minor imperfections). *Diameter* 9⅞ *inches* (25 *cm.*)

■ 151 SET OF TWELVE CHINESE EXPORT 'BROWN FITZHUGH' DESSERT PLATES FROM THE HONE SERVICE *CIRCA 1820*

(Minor imperfections). *Diameter* 7⅞ *inches* (20 *cm.*)

See illustration of one

■ 152 SET OF FOUR CHINESE EXPORT 'BROWN FITZHUGH' SMALL SOUP PLATES FROM THE HONE SERVICE *CIRCA 1820*

(Imperfections). Together with a larger soup plate (riveted). 5 *pieces. Diameter* 7⅞ *inches* (20 *cm.*)

Property of Two Private Collectors

■ 153 CHINESE EXPORT 'BLUE FITZHUGH' COVERED SAUCE TUREEN AND COVERED MILK JUG *CIRCA 1800*

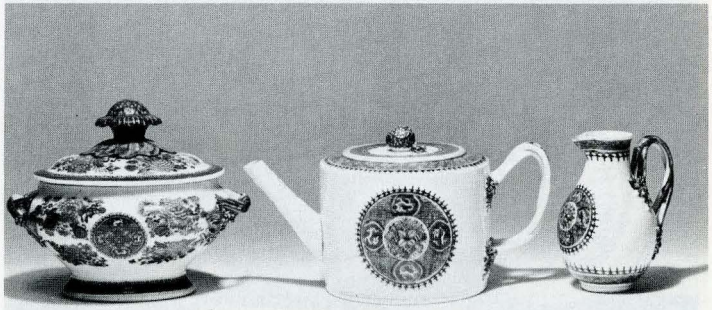
Each piece characteristically decorated, the jug (minor imperfections) and cover with feathered rims; (tureen knop repaired). Together with a Chinese Export blue and white milk jug and cover depicting a river scene. 3 *pieces. Length of tureen* 7¾ *inches* (19.7 *cm.*); *height of jug* 5 *inches* (12.7 *cm.*)

See illustration of tureen

■ 154 CHINESE EXPORT 'BLUE FITZHUGH' TEAPOT AND COVER AND MILK JUG *CIRCA 1800*

With modified decoration including the central medallion within trellis diaper and spearhead borders, the peach knop and floral terminals with traces of gilding. *Heights* 5⅛ *inches* (12.9 *cm.*) *and* 4⅞ *inches* (12.3 *cm.*)

See illustration



[153] [154] [154]

[155] [156] [157]

[155]

CANTON BLUE AND WHITE

Property of a New York Private Collector

■ **155 FINE CANTON BLUE AND WHITE OVAL BASKET AND THREE COVERED POTS DE CRÈME** *19TH CENTURY*

The reticulated basket characteristically decorated in the center with a variation of the 'Willow Pattern' in underglaze-blue; the cups (two cracked) and covers (chipped) similarly decorated. *Length of basket* 8¾ *inches* (22.2 *cm.*); *height of cups* 3¼ *inches* (8.3 *cm.*)

See illustration

[159]

■ **156 TWO CANTON BLUE AND WHITE OBLONG OCTAGONAL PLATTERS** *19TH CENTURY*

Each characteristically decorated, (smaller with imperfections). Together with a modern set of ten Wood & Sons 'Canton PATTERN' dinner plates (two chipped and/or hair cracked), *printed marks*, 12 *pieces. Lengths* 14¼ *inches* (36.2 *cm.*) *and* 11⅝ *inches* (29.5 *cm.*)

See illustration of larger

■ **157 TWO FINE CANTON BLUE AND WHITE SMALL VEGETABLE DISHES AND COVERS** *19TH CENTURY*

Forming almost a pair, characteristically decorated. Together with a slightly larger vegetable dish, (cover lacking). 3 *pieces. Lengths* 8¼ *inches* (20.8 *cm.*) *and* 8 *inches* (20.3 *cm.*)

See illustration of one

■ **158 COLLECTION OF CANTON BLUE AND WHITE TEA WARES** *19TH CENTURY*

Comprising a set of fourteen small teacups and thirteen saucers, a pair of larger teacups and saucers, four teabowls and ten deep saucers; with characteristic decoration, (minor imperfections). 45 *pieces.*

■ **159 CANTON BLUE AND WHITE PART DINNER SERVICE** *LATE 19TH CENTURY*

Comprising fifteen small dinner plates (three chipped), eighteen dessert plates, and nineteen small plates (three chipped and/or hair cracked); the heavy bodies characteristically decorated. 52 *pieces. Diameters* 8½ *inches* (21.6 *cm.*) *to* 5⅞ *inches* (14.8 *cm.*)

See illustration

LATER DECORATION

Property of Various Owners

■ **160 TWO CHINESE EXPORT PLATES** *LATE 19TH CENTURY*

Painted in *famille-rose* enamels, the first with a gentleman in 18th Century dress, seated at a table and reading a letter by the light of a candle which is burning his hat, and the second with two children and a dog in a kitchen setting, the rims (the first with tiny chips) with sepia scrolling foliage. *Diameter* 8⅛ *inches* (20.7 *cm.*)

[161]

■ 161 FINE CHINESE EXPORT 'CLOBBERED' BASKET AND STAND *19TH CENTURY*

The center of each painted in underglaze-blue with a variation of the 'Willow Pattern' over-decorated in iron-red, the reticulated cavetti painted in lime-green, the rims in blue enamel heightened in yellow and pink, and the handles and edges in gilding, *obliterated marks. Diameter of stand 7¼ inches (18 cm.)*

See illustration

[162]

■ 162 PAIR OF SAMSON ORMOLU-MOUNTED FAMILLE-VERTE VASES *19TH CENTURY*

Painted in a characteristic palette with panels of fu dogs, birds and flowers; the bases mounted in ormolu. *Height overall 12¼ inches (31.2 cm.)*

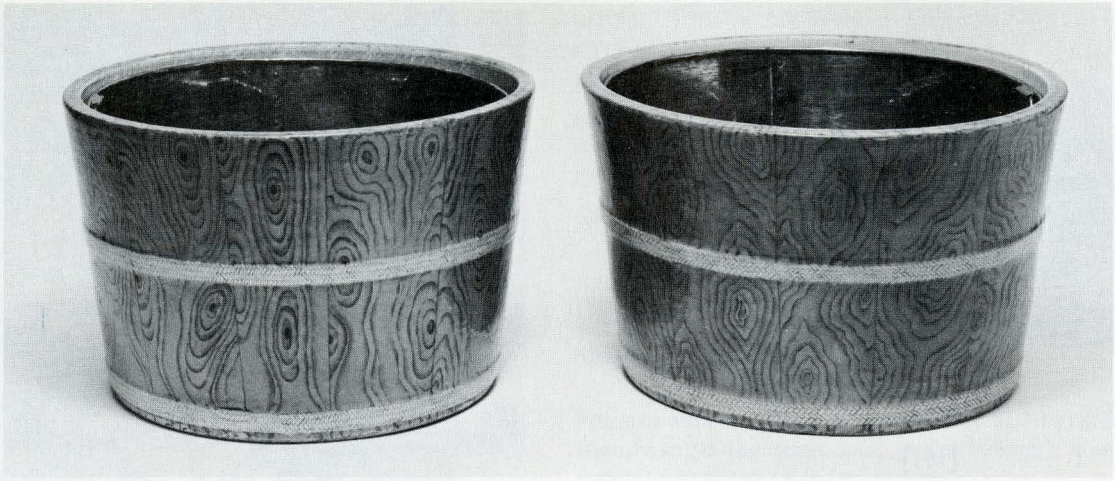
See illustration

[163]

■ 163 CHINESE EXPORT FIGURE OF A PHEASANT *19TH CENTURY*

With a rose-colored breast, head in tones of iron-red, and plumage in lilac, blue, turquoise, rose, yellow, green and red, the pierced rockwork base washed in pale green with black markings, (restored), *interior with impressed seal mark. Height 17⅝ inches (44.6 cm.)*

See illustration



[164]

Property from the Collection of Lady Weir

■ 164 **PAIR OF CHINESE EXPORT 'FAUX BOIS' JARDINIÈRES** *19TH CENTURY*

Each painted in tones of russet to resemble a wooden bucket bound with yellow molded 'rope' bands, the bases drilled; with brass liners. *Diameter* 15 *inches* (38.3 *cm.*)

Note: A pair of similar but smaller *faux bois* jardinières was sold in these rooms on February 28, 1975, lot 266.

See illustration

Property of a Baltimore Private Collector

■ 165 **FINE PAIR OF CHINESE EXPORT FAMILLE-ROSE GARDEN SEATS** *19TH CENTUR*

The hexagonal bodies molded with beadwork and richly enamelle on each side with a different color ground: yellow, turquoise, roy blue, lime green, sky blue and pink, and embellished with colorfu blossoms on green vines, the tops and two sides of each wit pierced medallions. *Height* 18⅝ *inches* (47.3 *cm.*)

See illustration

[165]

[166]

[167]

■ 166 CHINESE EXPORT FAMILLE-ROSE FISH BOWL
MID-19TH CENTURY

The exterior painted with leaf-shaped and quatrefoil panels of birds and flowers reserved within a field of white hawthorn blossoms on an iron-red ground beneath floral lappet and fret borders in turquoise, yellow pink and iron-red, the interior painted with five iron-red carp swimming amongst green waterweeds, (star cracked).
Height 12 *inches* (35 *cm.*)

See illustration

■ 167 UNUSUAL CANTON FAMILLE-ROSE CHAMBER POT AND COVER *1820–50*

Each piece painted with gold fret-bordered figural panels alternating with figural medallions reserved on a field of blossoms, fruit and precious objects, the gold borders heightened with bats, flowering vines and panels of roses. *Width* 11⅝ *inches* (29.5 *cm.*)

See illustration

Property of Various Owners

■ 168 CANTON FAMILLE-ROSE PUNCH BOWL
1820–50

Characteristically decorated with alternating figural and ornithological panels reserved on a gold ground heightened with green vines, florettes insects and bats, (repaired rim chips). *Diameter* 14½ *inches* (37 *cm.*)

See illustration

■ 169 SET OF FOUR CANTON FAMILLE-ROSE RETICULATED PLATES AND A CYLINDRICAL VASE
19TH CENTURY

Each piece characteristically decorated with alternating figural and ornithological panels, the rims of the plates pierced with ovals and florettes colored in pink, yellow, turquoise and blue. *Diameter* 8½ *inches* (21.6 *cm.*) *and height* 9 *inches* (22.7 *cm.*)

[168]

[170] [171]

■ 170 CHINESE EXPORT FAMILLE-ROSE VASE

1820–50

Painted with panels of figures reserved on a field of fruit, flowers, butterflies and precious objects, the dragons on the shoulders and the fu dogs on the neck washed in gilding. *Height* 13¼ *inches* (33.6 *cm.*)

See illustration

[172]

■ 171 CANTON FAMILLE-ROSE COVERED URN

1820–5(

After a Marieberg faïence original, the neck and oval medallions o either side brilliantly enamelled with Oriental court figures, the bod molded with swags of gilt bellflowers on a field of butterflies, frui and flowers beneath gilt pistol handles (corner of base repaired).

Height 16¾ *inches* (42.4 *cm.*

Note: See footnote to lot 102.

A similarly decorated urn of this form was sold at Christie's on June 1 1974, lot 295.

See illustration

Property of Joseph T. P. Sullivan · New York City

■ 172 PAIR OF CHINESE EXPORT JARDINIÈRES

19TH CENTUR

Of chamfered rectangular form, the tapering sides painted i *famille-rose* enamels with various birds amongst flowers and shrub bery, the rims and feet (minor chips) with Greek key bands, (base drilled); with fitted zinc liners. *Length* 12½ *inches* (33.9 *cm.*)

See illustration

[173]

■ 173 CANTON FAMILLE-ROSE UMBRELLA STAND
19TH CENTURY

Painted with three rows of alternating figural and ornithological panels reserved on a gold ground heightened with green vines, florettes and fruit. *Height* 24¾ *inches* (63 *cm.*)

See illustration on opposite page

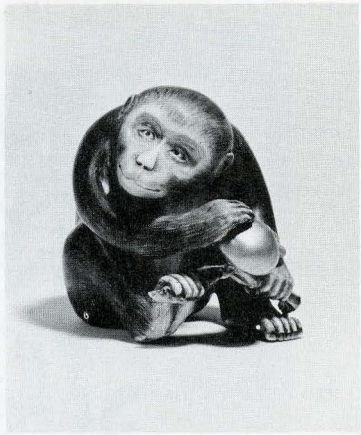
Property of Various Owners

■ 174 PAIR OF CANTON FAMILLE-ROSE LARGE VASES
1820–50

Each hexagonal body with *ju-i* sceptre handles and decorated in brilliant enamels with four panels of Oriental court figures reserved on a field of flowers, fruit and birds within Greek key borders, (one repaired around foot). *Height* 35 *inches* (89 *cm.*)

See illustration

[175]



[177]

[176]

■ 175 FINE PAIR OF CHINESE EXPORT LARGE VASES *1820–50*

Delicately painted in pale *famille-rose* enamels heightened in gilding with Oriental figures in gardens bordered in tight scrolls and other motifs, and reserved on a ground of flowers, butterflies and precious objects, the dragons on the shoulders and the fu dogs on the necks colored in purple, ochre and iron-red. *Height* 23¼ *inches* (59 *cm.*)

See illustration

■ 176 CHINESE EXPORT FIGURAL TEAPOT AND BOTTLE

The teapot in the form of a Chinaman wearing pink, green turquoise flowered robes, seated on grey rockwork, and making vances to a lady (neck repaired and foot damaged) scantily cla rose and green drapery and seated on his lap, the spout and ha (both repaired) washed in green; the bottle in the form of a la lilac and turquoise flowered robes, holding a branch of peaches leaning on a black tree trunk. *Heights* 7½ *inches* (19 *cm.*) *and* *inches* (26.2 cm.)

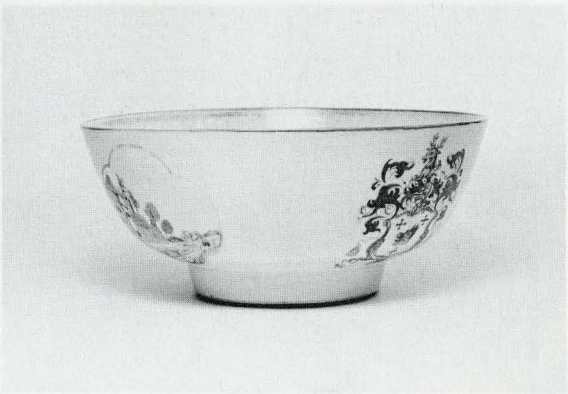
See illustration

■ 177 JAPANESE STONEWARE FIGURE OF A SEATED MONKEY *MID-19TH CENTURY*

His fur marked in tones of brown, his face in pink, and holding a branch bearing a gold peach and green leaves (one repaired), *impressed Taizan mark*. Together with a Chinese Export plate painted with Oriental figures within a brown scale border; a teapot (handle damaged) and a cover. 3 *pieces. Height* 6¼ *inches* (16 *cm.*)

Note: Taizan was a Kyoto potter of high reputation, who worked during the middle of the 19th Century.

See illustration on opposite page



[178]

ARMORIAL DECORATION

■ 178 FINE CHINESE EXPORT ARMORIAL BOWL *CIRCA 1745*

Painted on either side in iron-red, pink, white, blue enamel, *grisaille* and gilding with the arms of Amyas of Norfolk separated by quatrefoil panels painted in *famille-rose* enamels with a view of Fort St. George, the interior rim with a gilt spearhead border (slightly rubbed). *Diameter* 10⅛ *inches* (25.8 *cm.*)

Note: Howard illustrates another service made for the Amyas family on p. 532, no. Q1, which is probably very slightly later in date than this service, and which differs in that it does not have the scenic vignettes, but rather, lotus sprays, and the borders are gilt chains instead of spearheads. For an interesting account of the identification of the Fort St. George views, see Howard, pp. 48 and 49.

See illustration

Property of a Toronto Private Collector

■ 179 SET OF FIVE CHINESE EXPORT ARMORIAL SOUP PLATES *CIRCA 1730*

Each painted on the rim with a field of flowers in bright green, pink, blue and yellow enamels and gilding, the center similarly enamelled with the arms of van Rechteren surrounded by peony sprays *en grisaille*, (minor imperfections). *Diameter* 8¼ *inches (20.9 cm.)*

Provenance:

Pieces from this service were the property of the Countess van Rechteren, who married in 1857 a member of the de Knokke van der Meulen family, through whom they descended until the present owner.

See illustration of one

■ 180 FINE CHINESE EXPORT ARMORIAL PLATE *CIRCA 1740*

The center painted in thick green and blue enamels, iron-red, yellow, *grisaille* and gilding with a Continental coat of arms within sepia and gold foliate scroll and floral borders. *Diameter* 9⅛ *inches* (23.1 *cm.*)

See illustration

[179] [180]

[181] [182]

Property of Joseph T. P. Sullivan · New York City

■ 181 CHINESE EXPORT ARMORIAL PLATE

CIRCA 1745

The center painted in iron-red, black, pink and white enamel and gilding with the arms of Hawkesworth of Hawkesworth impaling Hall of Lincolnshire and Skelton Castle, the cavetto with a gilt foliate scroll band, and the rim with a fruit and floral border in gold, iron-red and *grisaille*. *Diameter* 9 *inches* (23 *cm.*)

Note: For this service, see Howard, p. 265, no. F2.

See illustration

[183] [184]

■ 182 CHINESE EXPORT ARMORIAL PLATE

CIRCA 174

The center painted in iron-red, pink, green, brown, blue enam*grisaille* and gilding with the arms of Mackenzie, the cavetto with gold and iron-red spearhead band, and the rim with floweri branches in *grisaille* and gilding. *Diameter* 9 *inches* (23 *cm.*)

Note: For this service, see Howard, p. 442, no. P16.

See illustration

■ 183 PAIR OF CHINESE EXPORT ARMORIAL PLATES

CIRCA 17

The centers painted in iron-red, brown, green, yellow, white a blue enamel, *grisaille* and gilding with the arms of Fraser of Sc land, the cavetti with a gold and brown spearhead border s rounded by *famille-rose* floral sprays, (small rim chips). *Diameter inches* (22.1 *cm.*)

Note: For this service, see Howard, p. 501, no. P22.

See illustration of one

■ 184 SET OF FOUR CHINESE EXPORT ARMORIA PLATES

CIRCA 1

The centers painted in iron-red, brown, blue enamel, *grisaille* silver with the arms of Bacon impaling Garth, the cavetti with a g and brown chain band, and the rims with *famille-rose* flower spr (imperfections). *Diameter* 8¾ *inches* (22.1 *cm.*)

Note: For this service, see Howard, p. 548, no. Q4.

See illustration of one

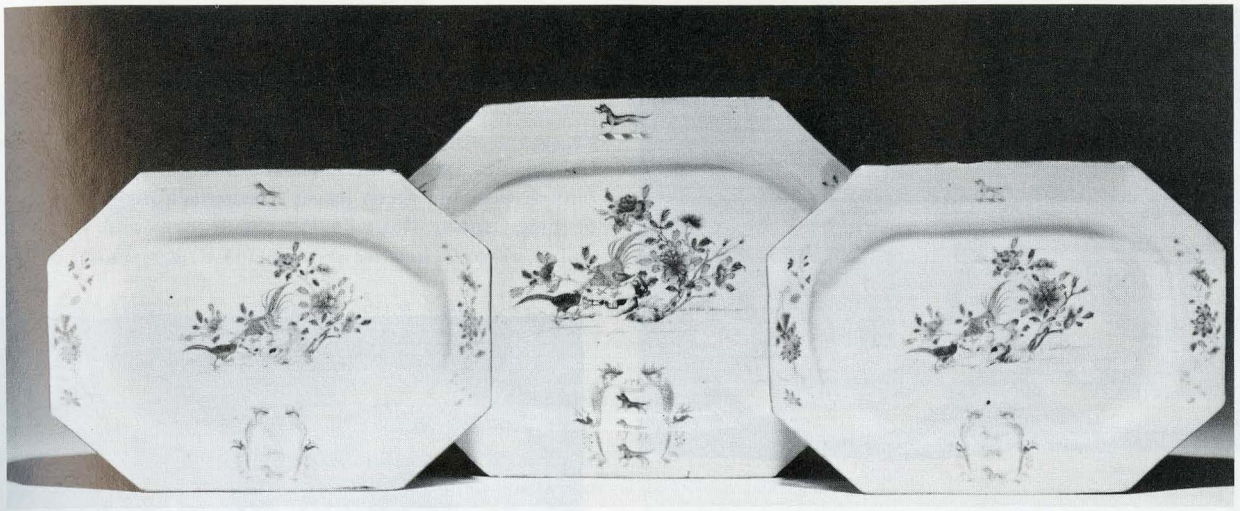
■ 185 CHINESE EXPORT ARMORIAL PLATE

CIRCA 1

The center painted in tones of rose, blue, green, iron-red, *gri* and gilding with the arms of Harrison of Hurst and Finchamps in Berkshire, the cavetto with a gold and iron-red chain band, the rim with *famille-rose* floral sprigs. *Diameter* 8¾ *inches* (22.4 *cm.*

Note: Other plates from this service were sold at Sotheby's on No ber 6, 1973, lot 183; and on November 15, 1973, lot 167. See Howard, p. 832.

See illustration on opposite page



[188] [187] [189]

■ 186 CHINESE EXPORT ARMORIAL PLATE

CIRCA 1755

The center painted in purple, turquoise, sky-blue enamel, *grisaille* and gilding with the arms of Poley (or Griffiths) impaling Coffin, the cavetto with a gold and brown chain band, and the rim (restored chip issuing hair crack) with parrots and flowers in *famille-rose* enamels. *Diameter* 8⅞ *inches* (22.6 *cm.*)

Note: For this service, see Howard, p. 547, no. Q3.

See illustration

[185] [186]

Property of a Philadelphia Private Collector

■ 187 CHINESE EXPORT ARMORIAL PLATTER

CIRCA 1750

Painted in *famille-rose* enamels, sepia, *grisaille* and gilding, the center with a cock and hen pheasant amidst peonies, the rim with the crest and arms of Lovett flanked by floral sprays. *Length* 14½ *inches* (36.8 *cm.*)

Note: For this service, see Howard, p. 340, no. K5.

See illustration

■ 188 FINE PAIR OF CHINESE EXPORT ARMORIAL PLATTERS *CIRCA 1750*

En suite with the preceding lot. *Length* 12¾ *inches* (32.3 *cm.*)

Note: See footnote to the preceding lot.

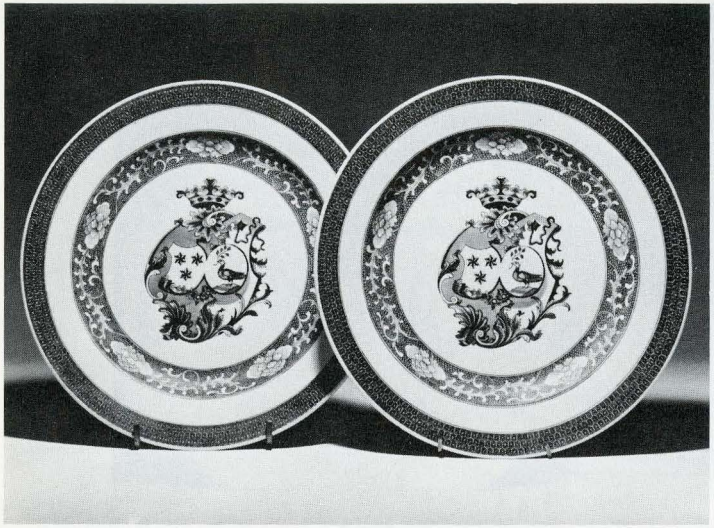
See illustration of one

■ 189 ANOTHER PAIR OF CHINESE EXPORT ARMORIAL PLATTERS *CIRCA 1750*

En suite with the two preceding lots, (one with chip under rim). *Length* 12¾ *inches* (32.4 *cm.*)

Note: See footnote to lot 187.

See illustration of one



[190]

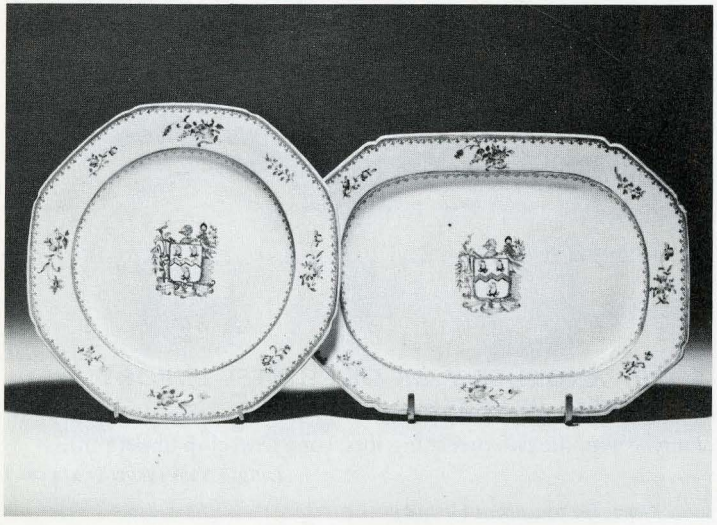
Property of a Massachusetts Private Collector

■ 190 FINE PAIR OF CHINESE EXPORT ARMORIAL LARGE PLATES *CIRCA 1750*

Well painted in tones of underglaze-blue with a central Continental coat of arms within various cell diaper bands. *Diameter* 12⅜ *inches* (32 *cm.*)

Note: A smaller plate from this service in the De Sypesteyn Museum, Loosdrecht, Holland, is illustrated by Scheurleer, pl. 262.

See illustration

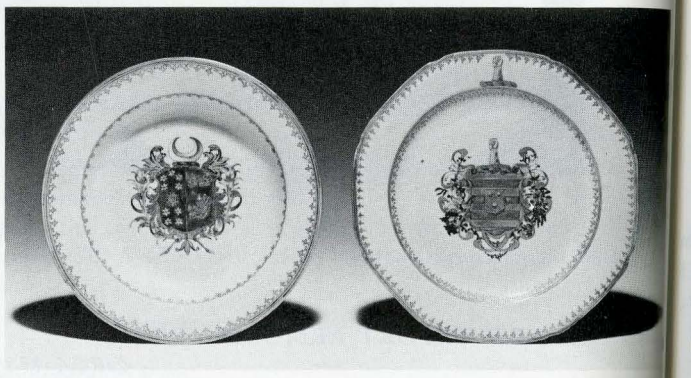


[193] [192]

Property of Various Owners

■ 191 CHINESE EXPORT ARMORIAL BOWL *CIRCA 175(*

Painted in iron-red, pink, green, white enamel and gilding with a Continental coat of arms, probably Dutch, surrounded by sprays o pink flowers and green leaves, (imperfections). Together with a se of three Canton 'Butterfly Pattern' teacups and saucers (small rin chips). 7 *pieces. Diameter* 4⅜ *inches* (11.8 *cm.*)



[196] [197]

■ 192 PAIR OF CHINESE EXPORT ARMORIAL PLATTERS *CIRCA 17*

Painted in rose, purple, iron-red, green, blue enamel, *grisaille* an gilding, the centers with the arms of Spayne, the cavetti and rin with iron-red and gold spearhead bands flanking floral sprigs.

Lengths 11¼ *inches* (28.6 *cm.*) *and* 11½ *inches* (29.4 *cm*

Note: Two similar services made for the Spayne family are illustrated Howard, p. 568, no. Q8.

See illustration of one

■ 193 SET OF SIX CHINESE EXPORT ARMORIAL PLATES *CIRCA 17*

From the same service as the preceding lot. *Diameter* 9 *inches* (23 *cm*

See illustration of one

■ 194 FINE PAIR OF CHINESE EXPORT SOUP PLATES *CIRCA 17*

En suite with the preceding lots. *Diameter* 9¼ *inches* (23.6 *cm.*)

■ 195 SET OF SIXTEEN CHINESE EXPORT STYLE ARMORIAL PLATES

En suite with the preceding, and probably made as replacements this service. *Diameter* 9 *inches* (22.7 *cm.*)

■ 196 CHINESE EXPORT ARMORIAL SOUP PLATE
CIRCA 1745

The center painted in brown, turquoise, blue enamel, *grisaille* and gilding with the arms of Baillie of Jerviswood impaling Gordon within gold and iron-red spearhead borders. *Diameter* 8⅞ *inches* (22.6 *cm.*)

Note: For this service, see Howard, p. 417, no. P17.

See illustration on opposite page

Property of Joseph T. P. Sullivan · New York City

■ 197 SET OF SIX CHINESE EXPORT ARMORIAL PLATES
CIRCA 1765

The centers in iron-red, pink, brown, purple, green and blue enamel and gilding with the arms of Poyntz with Courtenay in pretence, the rims (chipped) with the crest flanked by gold and iron-red spearhead bands. *Diameter* 9 *inches* (22.8 *cm.*)

Note: For this service, see Howard, p. 513, no. P23.

See illustration of one on opposite page

■ 198 PAIR OF CHINESE EXPORT ARMORIAL SMALL PLATTERS
CIRCA 1770

The centers painted in iron-red, brown, pink, green, blue enamel, *grisaille* and gilding with the arms and motto of Renny, the rims with similarly enamelled flower sprays within gold and iron-red spearhead borders. *Length* 10¾ *inches* (27.3 *cm.*)

Note: A pair of plates from this service was in the Lucile and Robert H. Gries Collection, sold in these rooms on October 6, 1970, lot 383; and illustrated by Howard, p. 492, no. P20.

See illustration

■ 199 PAIR OF CHINESE EXPORT ARMORIAL SOUP PLATES
CIRCA 1770

En suite with the preceding lot, (small rim chips). *Diameter* 8¾ *inches* (22.2 *cm.*)

Note: See footnote to the preceding lot.

See illustration of one

■ 200 SET OF SIX CHINESE EXPORT ARMORIAL PLATES
CIRCA 1773

Painted in the center in iron-red, black, silver, rose, green enamel and gilding with the arms of Dalyell of the Binns, the cavetti and rims with purple, rose and iron-red flowers entwining gilt bamboo and forming swags pendant from a gilt dentil band, (two star cracked). *Diameter* 8⅞ *inches* (22.7 *cm.*)

Note: A pair of plates from this service was sold in these rooms on January 30, 1975, lot 267; see also Howard, pp. 146 and 629, no. S6.

See illustration of one

[198] [199]

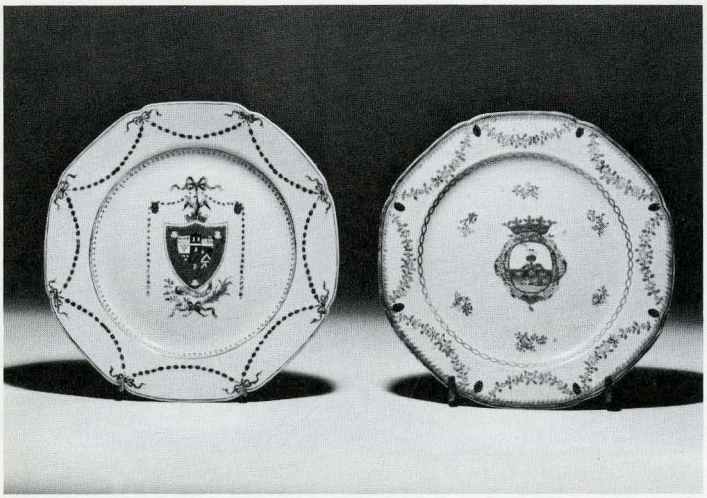
■ 201 PAIR OF CHINESE EXPORT ARMORIAL PLATES
CIRCA 1775

The centers painted in iron-red, rose, turquoise, blue, green, brown, yellow, white enamel and gilding with a variation of the arms of Gamon of Hertfordshire, the cavetti with a gold and brown chain, and the rims with a band of gilt bamboo entwined with *famille-rose* flowers, (one hair cracked). *Diameter* 8½ *inches* (21.5 *cm.*)

Note: For another variation of this service, see two bowls sold at Sotheby's on October 13, 1971, lots 393 and 394; and Howard, p. 391, no. N6.

See illustration of one

[200] [201]



[202] [203]

■ 202 FINE PAIR OF CHINESE EXPORT ARMORIAL PLATES *CIRCA 1775*

The centers painted in iron-red, rose, green, brown, white, black, blue enamel and gilding with the arms of Earle with Gay quarterly in pretence, the rims with festoons of green bellflowers suspended from rose bowknots. Together with another plate, *en suite* (damaged). 3 *pieces. Diameter* 8¾ *inches* (22.2 *cm.*)

Note: A rare chamberstick from this service was sold in these rooms on January 29, 1976, lot 144, and is illustrated by Howard, p. 641, no. S11.

See illustration of one

[204] [205]

■ 203 PAIR OF CHINESE EXPORT ARMORIAL PLATES *1775–8*

Painted in the center in iron-red, rose, green, white, blue enam and gilding with a Continental coat of arms surrounded by iron red, rose and green floral sprigs and festoons, the edges with a gree dentil border. *Diameter* 8⅝ *inches* (22 *cm.*)

Note: A part dinner service with these arms was sold at Christies March 1 and 2, 1976, lots 90 and 302.

See illustration of one

■ 204 SET OF TWELVE CHINESE EXPORT ARMORIAL SOUP PLATES *1775–8*

Painted in purple, rose, iron-red and green with a central bouque the rims with similarly colored floral festoons flanking the arms Stephenson with Cockburn (?) in pretence painted at top a bottom in iron-red, brown, green enamel, *grisaille* and gildin (filled-in rim chips). *Diameter* 9 *inches* (22.8 *cm.*)

Note: For an earlier Stephenson service, see Howard, p. 258, no. E and for another service bearing the Cockburn arms, see Howard, 346, no. K6.

See illustration of one

■ 205 SET OF SIX CHINESE EXPORT ARMORIAL SOUP PLATES *CIRCA 17*

The centers painted in green, blue, yellow, iron-red, *grisaille* a gilding with the arms of the Duchess of York (?), the rims w similarly colored festoons pendant from pink, green, blue and g bowknots and a band of Greek key in iron-red and gold, (so restorations). *Diameter* 8⅞ *inches* (22.7 *cm.*)

Note: The arms on this service are slightly controversial, tho Howard, p. 640, no. S10, indicates that they are probably those Fredricia Charlotte, Princess Royal of Prussia, who married in Frederick August Duke of York, K.G., Field Marshal and Comma in-Chief, second son of King George III of England. It is poss that this service was ordered to commemorate this marriage.

A large portion of this service was sold at Sotheby's on Februar 1968, lot 159.

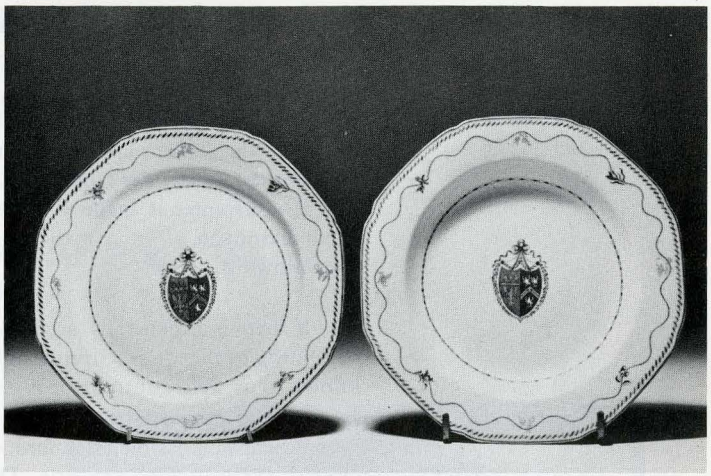
See illustration of one

■ 206 FINE SET OF TWELVE CHINESE EXPORT ARMORIAL PLATES *CIRCA 1780*

The centers painted in iron-red, blue, green, pink, purple, black and gold with the arms of d'Aguilar impaling Lousada, the cavetti with a band of green and gold husks, and the rims with a purple and gold wavy band within a green and gold rope border. *Diameter* 9¼ *inches* (23.6 *cm.*)

Note: Larger portions of this service were sold in these rooms on June 23, 1972, lot 84; and on September 14, 1972, lot 302. Other services made for this family are illustrated by Howard, p. 425, no. P11, and p. 631, no. S7.

See illustration of one



[206] [208]

■ 207 ANOTHER FINE SET OF TWELVE CHINESE EXPORT ARMORIAL PLATES *CIRCA 1780*

En suite with the preceding lot. *Diameter* 9¼ *inches* (23.6 *cm.*)

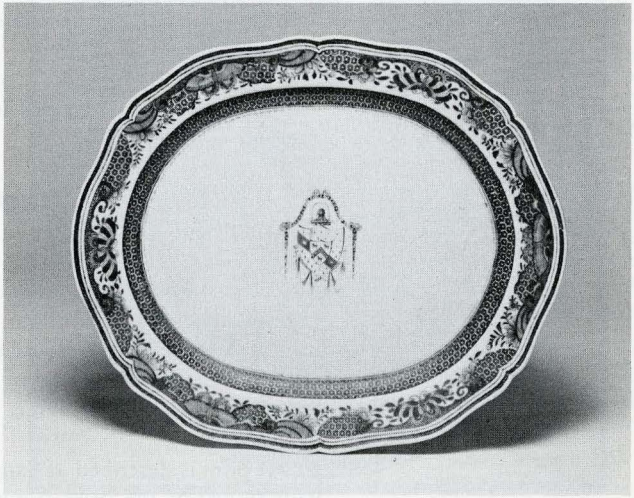
Note: See footnote to the preceding lot.

■ 208 SET OF SIX CHINESE EXPORT ARMORIAL SOUP PLATES *CIRCA 1780*

En suite with the two preceding lots. *Diameter* 9½ *inches* (24.1 *cm.*)

Note: See footnote to lot 206.

See illustration of one



[209]

Property of Another New York City Private Collector

■ 209 CHINESE EXPORT ARMORIAL PLATTER *CIRCA 1785*

The center painted in iron-red, rose, green, sepia, blue enamel, *grisaille* and gilding with the arms of Dalling with Foster in pretence within underglaze-blue borders, (restored rim chip). *Length* 14½ *inches* (37.1 *cm.*)

Note: For this service, see Howard, p. 683, no. U4; and three mugs and seven covered pots de chambre in the Henry Francis du Pont Winterthur Museum, Winterthur, Delaware.

See illustration

[END OF FIRST SESSION]

GLOSSARY FOR PRINTS

Name of artist:

Subject to the terms set forth above, each lot is guaranteed to be the work of the artist whose name appears as a heading. This heading may precede a single lot or a series of lots by the same artist.

No guarantee is made with respect to the description of the lot, however, every reasonable effort is made to provide accurate information with respect to the following.

Title:

If there is a generally accepted title for the print, that title is given at the beginning of the lot description. If the work does not have a title or the title is not known to us, a descriptive title is given in brackets.

References:

Wherever possible, standard catalogues of the artist's works are cited in parentheses following the title. This is done to facilitate identification and to indicate where the reader might seek further information with respect to any of the subjects mentioned below.

Medium:

The primary medium is identified following the title or reference. The terms used are intended as a general description and may not cover all the techniques employed by the artist.

Date:

If a date is not indicated it may sometimes be found in the cited *catalogue raisonnée.*

State:

Unless otherwise indicated, the print is an impression of the only state or only published state.

Quality and Condition:

When deemed relevant and within practical limitations, an attempt is made to characterize quality and to indicate significant defects in condition. If the margins are known or believed to be full (as printed or published), this is stated.

*An asterisk at the end of a description indicates that an item has not been examined outside of the frame.

Signature:

A print is described as "signed" only if it has, in our opinion, been individually signed by the artist. Signatures of doubtful authenticity may be indicated by a question mark or by such terms as "bearing a pencil signature." No mention is made of signatures in the plate.

Edition:

Within the limits of available information, every reasonable effort is made to represent fully the relevant information as to the extent of the edition or editions of a given print. If the print described is an artist's proof or *Hors Commerce,* etc., the size of the regular edition is generally given.

Framing:

"Framed" prints are sold in the frames in which they have been received. The gallery takes responsibility neither for the appearance of frames nor for their conformity to proper standards of conservation.

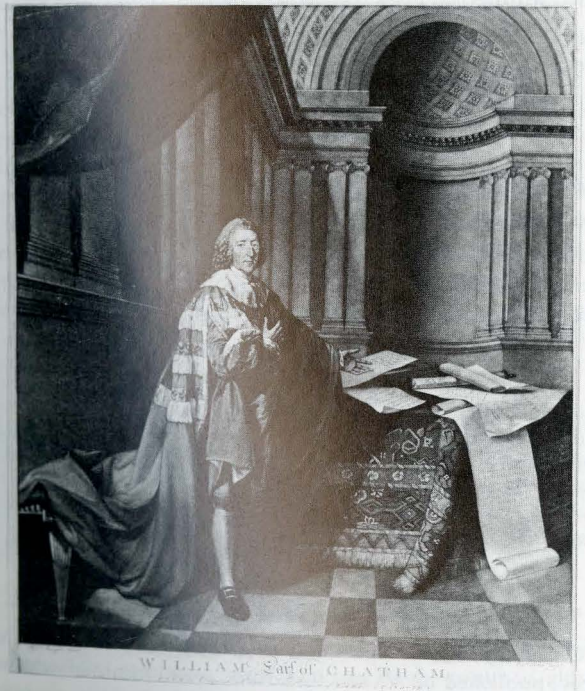
Measurements:

Measurements are given height before width, in millimeters and in inches. Unless otherwise indicated, etchings and engravings are measured by the maximum dimensions of the indentation produced by the plate. Woodcuts, lithographs and serigraphs are measured by the maximum dimensions of the image.

SECOND SESSION
Thursday · November 18, 1976 at 2 p.m.
Catalogue Numbers 210–337

PRINTS

PORTRAITS, HISTORICAL SUBJECTS AND VIEWS



[210]

■ 210 FRANCOIS JANINET (ENGRAVER)

Portrait of Benjamin Franklin (Beraldi p. 485, no. 126 (?)), aquatint printed in colors, c. 1789, after Duplessis, trimmed within the plate-mark, in generally good condition, framed

c. 250 x 210 *mm.*
9⅞ x 8¼ *inches*

Ex coll. Louis-Philippe (Lugt 1755, in black).

See illustration

[211]

■ 211 EDWARD FISHER (ENGRAVER)

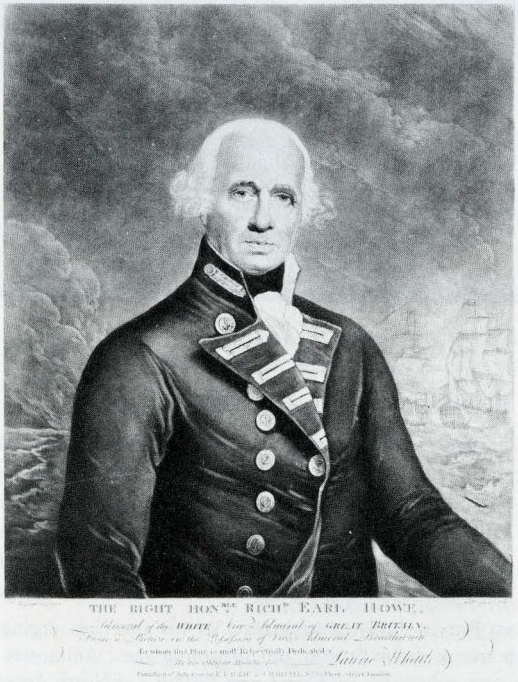
William Pitt, Earl of Chatham (J. C. Smith p. 488–89, no. 8), mezzotint printed in sepia, after Richard Brompton, published 1779, with margins, in good condition apart from several tears in the right edge just into the subject, a few creases in the corners, some foxing, framed

632 x 507 *mm.*
24⅞ x 20 *inches*

William Pitt is shown among texts of his speeches urging recall of British troops from Boston and deploring the "Animosity unfortunately now subsisting, between Great Britain and North America."

See illustration

[213]



[214]

■ 212 JOHN JONES (ENGRAVER)

The Right Honorable Charles James Fox (J. C. Smith p. 750–51, n 28), mezzotint, after Sir Joshua Reynolds, second (final) state, pu lished by Jones, 1792, with margins, laid down, framed

503 x 355 *m*
19⅞ x 14 *in*

Fox, the great Parlimentary rival of William Pitt, was a staunch l liever in the justice of the American cause and predicted its success.

■ 213 VALENTINE GREEN

Hugh Earl Percy (J. C. Smith p. 576, no. 100), mezzotint, drawn a engraved by Green, second (final) state, published by Green, 17 trimmed within platemark, laid down, framed *sheet c.* 500 x 350 *m*
19¾ x 13¾ *in*

Percy served in the North American campaign 1774–77.

See illustration

■ 214 ROBERT LAURIE (ENGRAVER)

The Right Honble. Richd. Earl Howe (J. C. Smith p. 806, no. 3 mezzotint, after P. Mequignon, second (final) state, published by Laurie & J. Whittle, 1794, with margins, a tear in the left margin surface scratch in the lower part of the subject, laid down, framed

380 x 280 *m*
15 x 11⅛ *in*

Richard Howe, the brother of Sir William Howe, was Admiral of British Navy in North America from 1776 to 1778, when he resign refusing to put up with what he considered to be blundering decis by the ministry.

See illustration

■ 215 VALENTINE GREEN (ENGRAVER)

Mrs. Cosway (J. C. Smith p. 545–46, no. 29), mezzotint, after M. Cosway, published by V. and R. Green, 1787, trimmed within platemark, laid down, some repairs, framed *sheet c.* 452 x 328
17⅞ x 12⅞

■ 216 JOHN HILL (ENGRAVER)

The Gallant Action Between the Endymion and the President (E.B. S plate 103), hand colored aquatint, published by Thomas Rick London, 1815; together with J. JEAKES after THOS. W COMBE: *Boarding of the Chesapeake* (E.B. Smith plate 74), colored aquatint, published by J. Hassell & Co., London, 1814, laid down and discolored, framed (2) *subjects* 380 x 52
15 x 20¾

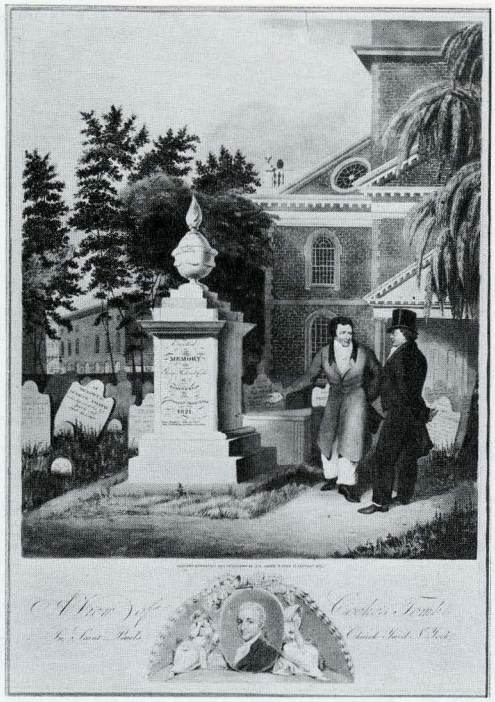
353 x 5
14 x 20⅞

■ 217 JOHN RAPHAEL SMITH

A View of Cooke's Tomb in Saint Paul's Church Yard N. York (Fielding 1462; Stauffer 2919), hand colored aquatint, Fielding's first state of three, painted, engraved and published by J. R. Smith, New York, 1821, printed by Rollinson, trimmed within or along the platemark, several tears and paper losses in the margins, a tear in the top edge just into the subject, creases, mat and light staining, framed

image 490 x 330 *mm.*
19¼ x 13 *inches*
and
sheet 547 x 390 *mm.*
21½ x 15⅜ *inches*

See illustration



[217]

■ 218 H. R. ROBINSON (LITHOGRAPHERS)

The Battle of Buena Vista, lithograph printed in colors, by F. Palmer after Major Eaton, published by Robinson, New York, 1847; together with H. SCHILE: *Centennial International Exhibition: History of the United States,* lithograph printed with tint stone, published by Schile, 1875, both with large margins, in generally good condition except for slight foxing, the first, laid down, a small tear in the bottom margin, framed (2)

495 x 665 *mm.*
19½ x 26¼ *inches*
and
480 x 730 *mm.*
18⅞ x 28¾ *inches*

■ 219 JOHN C. McRAE

First in Peace, hand colored line engraving, by McRae, published by Joseph Laing, London, and John McRae, New York, 1867, with large margins, some foxing and mat stain, framed

590 x 920 *mm.*
23¼ x 36¼ *inches*

See illustration

[219]

■ 220 WILLIAM STRICKLAND (ENGRAVER)

View of the Water Gap and Columbia Glassworks River Delaware (Stauffer 3066), aquatint, after Thomas Birch, trimmed along the platemark, slight foxing and discoloration; with J. B. BACHELDER: *South Danvers, Mass.,* hand colored lithograph, plate No. 8, from the *Album of New England Scenery,* by Endicott & Co. after Bachelder, published by Bachelder, 1856, with margins, mat staining and small tears at the edges; with CURRIER & IVES: *Up the Hudson* (Peters 4146), hand colored lithograph, with margins, laid down, all framed (3)

■ 221 ENDICOTT & COMPANY (LITHOGRAPHERS)

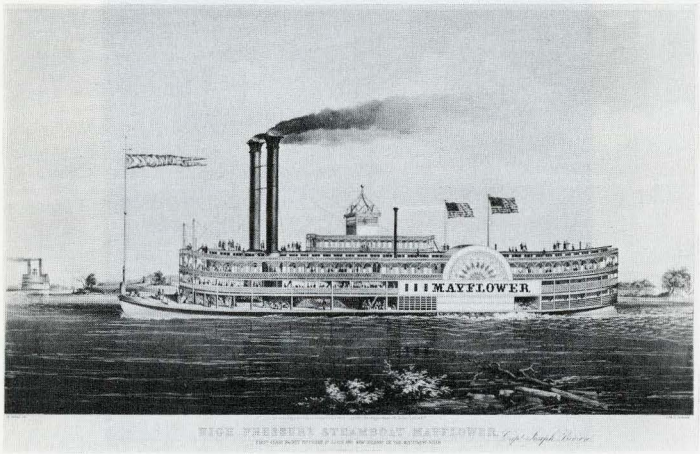
Steamer Drew, of the Peoples Line Between New York & Albany & Athens on the Hudson River (Peters *Amer. on Stone,* pp. 176–79), chromolithograph, after Parsons, with large margins and publication line, slight mat staining and foxing, laid down, a small tear in the right edge, framed

345 x 795 *mm.*
13⅝ x 31¼ *inches*

A COLLECTION OF MISSISSIPPI RIVER SUBJECTS

PUBLISHED BY

CURRIER AND IVES

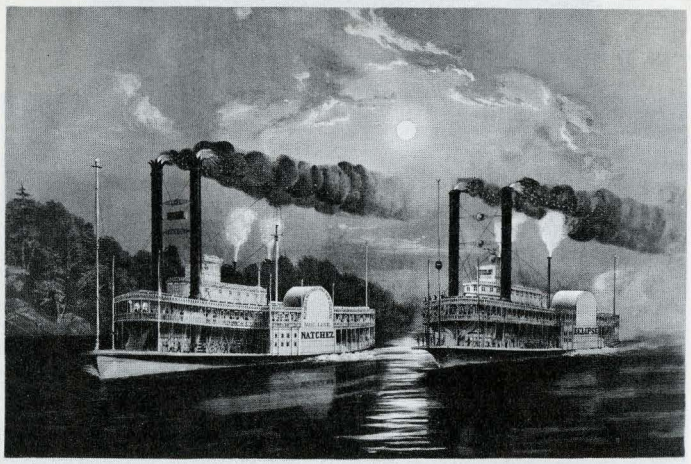


[222]

■ 222

High Pressure Steamboat Mayflower (Peters 1356), hand colo
lithograph, 1855, after Ch. Parsons, published by N. Currier, w
large margins and lower publication line, in good condition exc
for tape stains at the margin edges, a few small paper losses alo
the edges, and a little mat stain, framed 414 x 712 m
16⅜ x 28⅛ in

See illustration



[223]

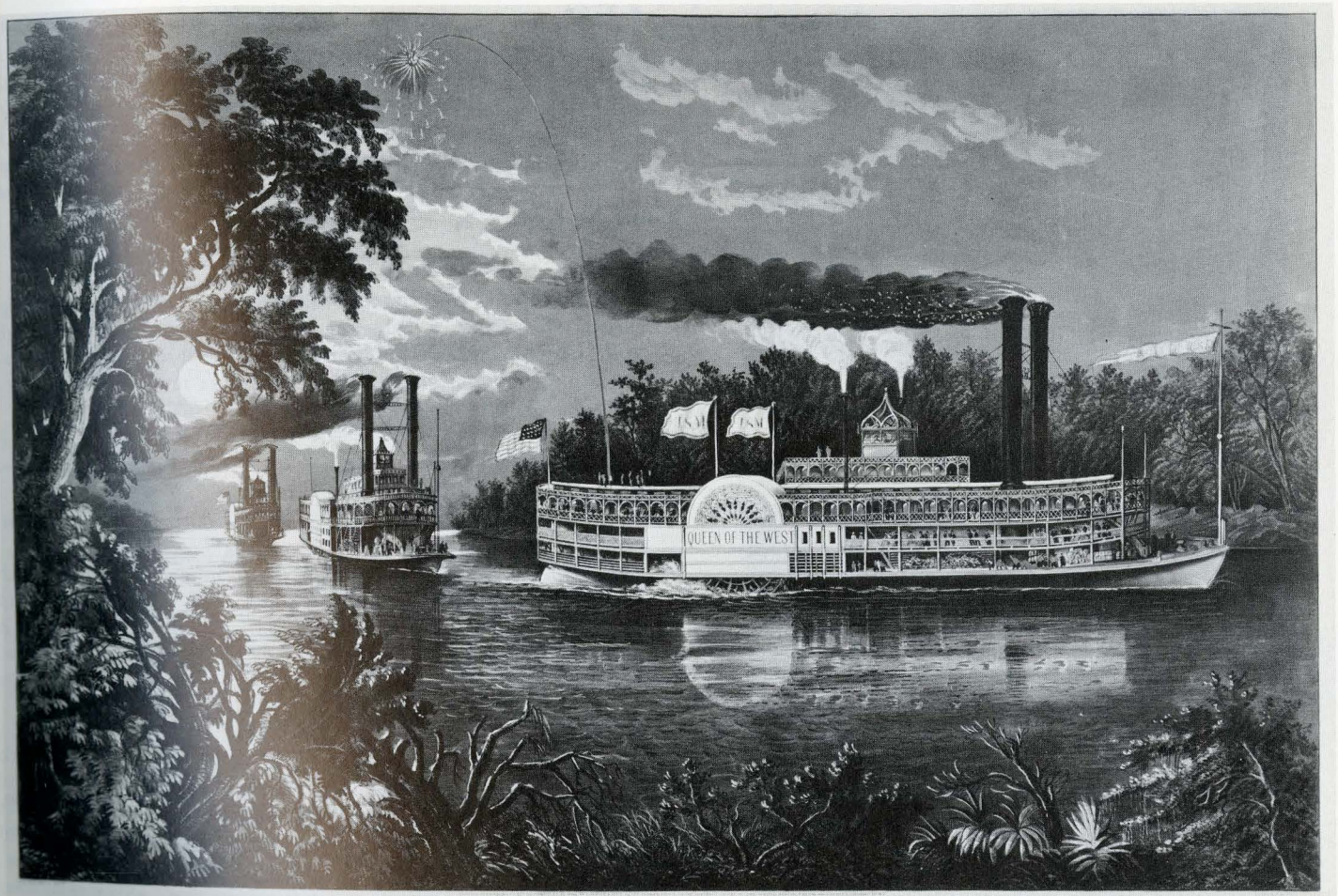
■ 223

A Midnight Race on the Mississippi (Peters 1359), hand colo
lithograph 1860, after F. F. Palmer, with large margins and lo
publication line, in good condition apart from mat staining
foxing (mainly in the margins), a tear in the bottom margin, fra
462 x 708
18¼ x 27⅞ in

See illustration

■ 224

Wooding Up on the Mississippi (Peters 3957), hand colored lithogr
1863, after F. F. Palmer, with large margins and lower publica
line, a vertical center crease, two punctures in the center o
crease, mat and waterstaining throughout, several surface sc
and other smaller defects, a tear into the subject from the bottom
edge, framed 457 x 71
18 x 28



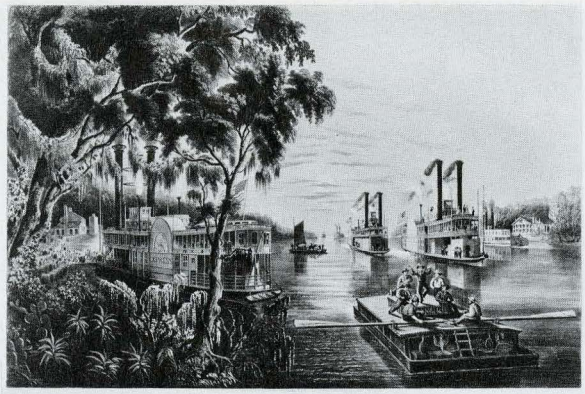
"ROUNDING A BEND" ON THE MISSISSIPPI.

■ 225

Rounding a Bend on the Mississippi (Peters 1387), hand colored lithograph with touches of gum arabic, 1866, after F. F. Palmer, a fine impression, with large margins and lower publication line, in good condition except for slight foxing and a little discoloration (mainly in the margins), framed

465 x 707 *mm.*
18¼ x 28⅛ *inches*

See illustration



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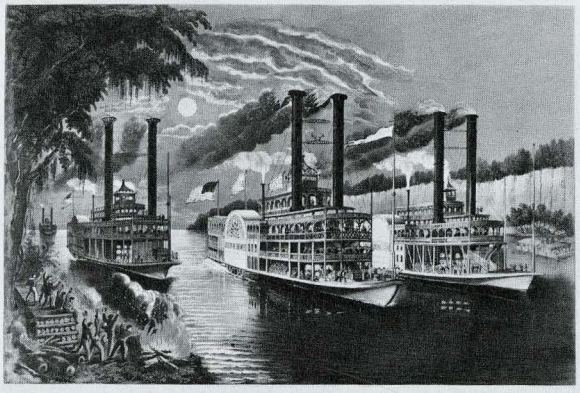

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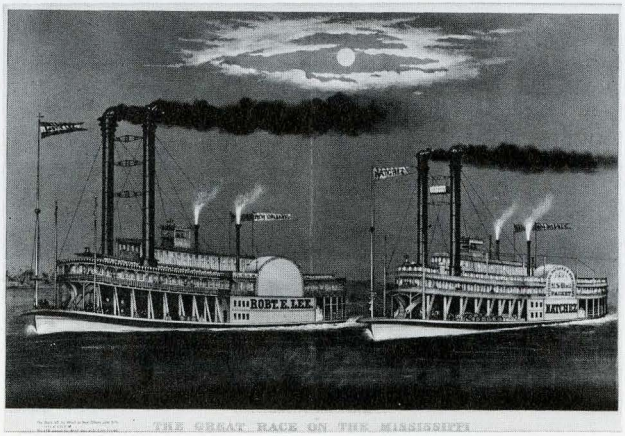


[230]

■ 226

The Mississippi in Time of Peace (Peters 3949), hand colored litho graph, with touches of gum arabic, 1865, after F. F. Palmer, wi large margins and lower publication line, in good condition apa from mat staining, tape stains and hinging remnants in the margin a few inconspicuous surface scrapes, framed 460 x 705 *m* 18⅛ x 27¾ *inc*

See illustration

■ 227

The Champions of the Mississippi (Peters 1291), hand colored litho graph, 1866, after F. F. Palmer, a strongly colored impression, wi large margins and lower publication line, several repairs and restor tions in the margins and left edge of subject retouched, a few i conspicuous surface scratches, discolored (verso), framed 460 x 700 *m* 18⅛ x 27⅝ *inc*

See illustration

■ 228

High Water in the Mississippi (Peters 3944), lithograph, printed w blut tint stone, 1868, after F. F. Palmer, with large margins a lower publication line, mat stain, creases and tears in the margins loss in top left margin edge, framed 456 x 710 *m* 18 x 28 *in*

■ 229

Low Water in the Mississippi (Peters 3946), lithograph, printed w green tint stone, 1868, after F. F. Palmer, with large margins a lower publication line, in good condition apart from slight staining, a diagonal tear in the top left corner of the subject, frag 462 x 713 *m* 18¼ x 28⅛ *in*

■ 230

The Great Race on the Mississippi (Peters 1332), hand colored lit graph, with touches of gum arabic, 1870, with large margins lower publication line, a vertical center crease, mat staining some foxing, otherwise in generally good condition, framed 478 x 747 *m* 18⅞ x 29⅜ *in*

See illustration

■ 231

Midnight Race on the Mississippi; and *The Great Mississippi Steam Race* (Peters 1358; 1331), two hand colored lithographs, each d 1870, with margins and lower publication lines, mat staining first, with paper losses, creases and tears in the margins, the sec tape hinged on the verso, both framed (2) 230 x 33 *m* 9⅛ x 13⅛ *in*

203 x 31 *m*
8 x 12⅜ *in*

■ 232

Moonlight on the Mississippi; Through the Bayou by Torchlight; and *On the Mississippi* (Peters 1360; 3956; 3953), three hand colored lithographs, the first two, undated, the third, 1869, all with margins and lower publication lines, the first and third with mat staining and foxing, the third, tape hinged (recto), the second, light stained, with creases and a large paper loss top left corner, all framed (3)

See illustration

■ 233

A Race on the Mississippi; and *Loading Cotton* (Peters 1384; 1352), two hand colored lithographs, each dated 1870, with large margins and publication lines, the first, with a few tears in the subject, each discolored, tape hinged (rectos), framed (2) *each c.* 205 x 320 *mm.*
8⅛ x 12⅝ *inches*

■ 234

Bound Down the River; Floating Down to Market; and *Maiden Rock* (Peters 3940; 3942; 3947), three hand colored lithographs, the first two, dated 1870, the last, undated, all with margins and publication lines, with waterstains and discoloration (mainly in the margins), "to Market" with remnants of glue in each corner on the verso and diagonal tear in the lower left corner (3)

See illustration

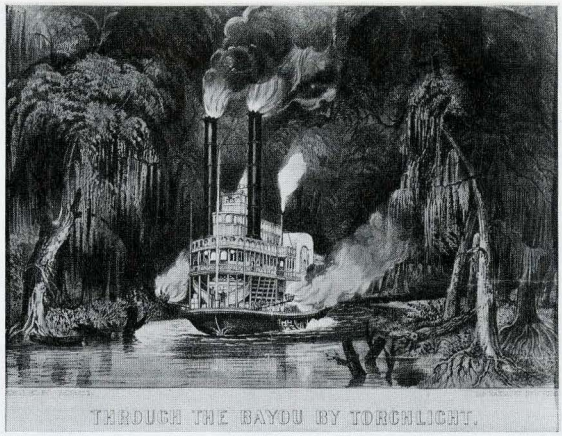
■ 235

City of New Orleans; and *Burial of De Soto* (Peters 3921a; and 802), two hand colored lithographs, undated and 1876, each with margins and publication lines, creases (a few within the subjects), a tear in the margin of the second, slight discoloration, framed (2)
205 x 322 *mm.*
8⅛ x 12¾ *inches*
and
228 x 327 *mm.*
9 x 12⅞ *inches*

■ 236

A Home on the Mississippi; and *Scenery of the Upper Mississippi: An Indian Village* (Peters 3945; 3955), two hand colored lithographs, 1871 and undated, each with wide margins and lower publication lines, a small tear in the top margin and a few creases within the subject of the first, both discolored, framed (2) 212 x 315 *mm.*
8½ x 12½ *inches*
and
200 x 318 *mm.*
7⅞ x 12½ *inches*

See illustration



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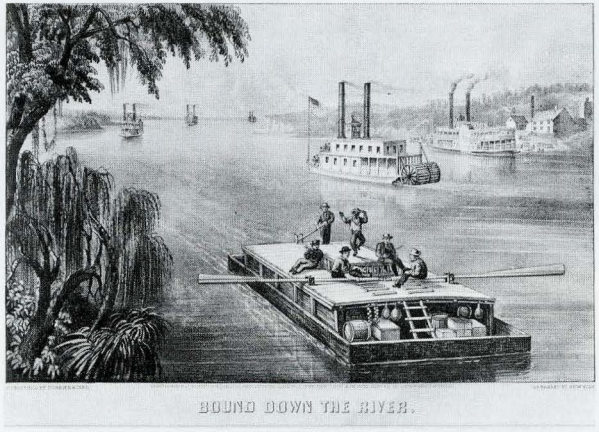
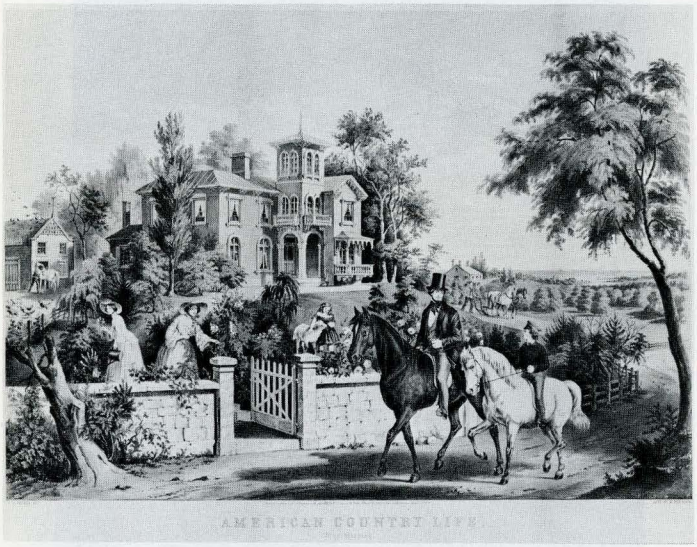


[234]

[236]

OTHER SUBJECTS PUBLISHED BY CURRIER AND IVES



[238]

■ 237

Volunteer (Peters 1480a), lithograph printed in colors, 1887, wit wide margins and lower publication line, a few tears at the edge slightly mat stained, framed
507 x 710 *mm*
20 x 28 *inch*

■ 238

American Country Life. May Morning (Peters 2301), hand colore lithograph, 1855, after F. F. Palmer, by N. Currier, with wide ma gins and lower publication line, a brightly colored impression wi touches of gum arabic, top right corner torn (rejoined), pap darkened from cardboard backing, framed
430 x 608 *mm*
16⅞ x 23⅞ *inch*

See illustration

[240]

■ 239

Winter Morning; and *The Bridge, At the Outlet* (Peters 2549; 396 two hand colored lithographs, the first, after F. F. Palmer, dat 1861, each with margins and lower publication lines, the first, l down, the second, water stains (mainly visible on the verso), fram (2)
290 x 390 *m*
11⅜ x 15⅜ *inch*

202 x 320 *m*
8 x 12⅝ *inch*

■ 240

The Old Homestead in Winter (Peters 2442), hand colored lithogra 1864, after G. H. Durrie, with wide margins, and lower publicat line, a bright impression, in good condition except for a skillf restored patch in the upper right sky, slight discoloration, wa staining and smaller repairs in the margins, framed
475 x 67
18¾ x 26¾

See illustration

■ 241

Home to Thanksgiving (Peters 2388), hand colored lithograph, 1867, painted by G. H. Durrie, J. Schulter del., a delicately colored impression with touches of gum arabic, with c. 35 – 50 mm margins and lower publication line, in good condition apart from slight mat staining and minor discoloration, glued to backing at a few spots along the top edge (verso), framed

373 x 637 *mm.*
14⅝ x 25⅛ *inches*

See illustration

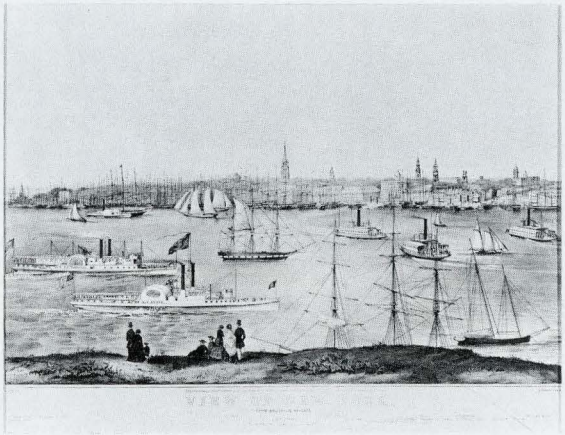
[242]

■ 242

American Homestead: Autumn; Spring; Summer; Winter (Peters 2313; 2314; 2315; 2316), four hand colored lithographs, 1868 and 1869, all with margins and publication lines, some discoloration, tears into the subjects in Spring and Autumn, tape hinges (versos), framed (4)

each c. 200 x 315 *mm*
7⅛ x 12⅞ *inches*

See illustration



[243]

■ 243

View of New York From Brooklyn Heights (Peters 3980), hand colored lithograph, after F. Palmer, by N. Currier, first state of two, with ⅛ to 1⅝ inch margins and lower publication line, several small tears, a few within the subject, discolored from backing, framed

sheet 362 x 435 *mm*
14¼ x 17⅛ *inches*

See illustration

[245]

■ 244

The Great East River Suspension Bridge (Peters 4030), lithograph printed in colors, 1892, with large margins and lower publication line, laid down, discolored from backing, framed

537 x 867 *mm*
21¼ x 34¼ *inches*

■ 245

American Field Sports-Retreiving (Peters 3262), hand colored lithograph, 1857, by Ch. Parsons after A. F. Tait, with large margins and lower publication line, in generally good condition except for slight discoloration and mat staining, framed

475 x 675 *mm*
18¾ x 26⅝ *inches*

See illustration

[246]

■ 246

Central-Park. Winter. The Skating Pond (Peters 4039), hand colored lithograph, 1862, after C. Parsons, with wide margins and lower publication line, in generally good condition apart from mat staining (mainly on the verso), foxing, framed 460 x 677 *mm.*
18⅛ x 26¾ *inches*

See illustration

[247]

■ 247

Fashionable "Turn-Outs" in Central Park (Peters 4036), hand colored lithograph with touches of gum arabic, 1869, after the drawing by T. Worth, with wide margins and lower publication line, a fine, brightly colored impression, in good condition apart from slight foxing, some discoloration on the verso, framed 475 x 730 *mm.* 18¾ x 28¾ *inches*

See illustration

■ 248 JAMES OTTO LEWIS (AFTER)

Na-Mas; and *A Winnebago Squaw,* two hand colored lithographs from the *Aboriginal Port-Folio,* by Lehman and Duval, after the drawings by Lewis, published by Lewis, 1835, each with wide margins, apparently in generally good condition, framed* (2)

subjects 170 x 150 *mm.* 6¾ x 5⅞ *inches*

and

170 x 170 *mm.* 6¾ x 6¾ *inches*

■ 249

Weesh-Cub; and *Na-She-Mung-Ga,* two hand colored lithographs, by Lehman and Duval, after Lewis, from the *Aboriginal Port-Folio,* published by Lewis, 1835, with margins, both apparently in generally good condition, framed* (2)

170 x 160 *mm.*
6¾ x 6¼ *inches*
and
185 x 162 *mm.*
7¼ x 6⅜ *inches*

■ 250 F. W. GREENOUGH (PUBLISHER)

Payta-Kootha, hand colored lithograph, drawn, printed and colored by J. T. Bowen, 1836, with margins and apparently in generally good condition, framed*

260 x 225 *mm.*
10¼ x 8⅞ *inches*

■ 251 JOHN JAMES AUDUBON (AFTER)

Black Vulture or Carrion Crow (Plate CVI), hand colored engraving and aquatint, by R. Havell, 1831, mounted along the edges between the mat and backboard, a few specks of foxing and slight creasing

c. 620 x 940 *mm.*
24½ x 37 *inches*

■ 252

Fox-Coloured Sparrow (Plate CVIII), hand colored engraving and aquatint, by R. Havell, 1831, a fresh impression, on J. Whatman paper with the watermark date 1830, with wide margins and in generally good condition except slight water staining and tears along the margin edges, framed

308 x 489 *mm.*
12⅛ x 19¼ *inches*

See illustration

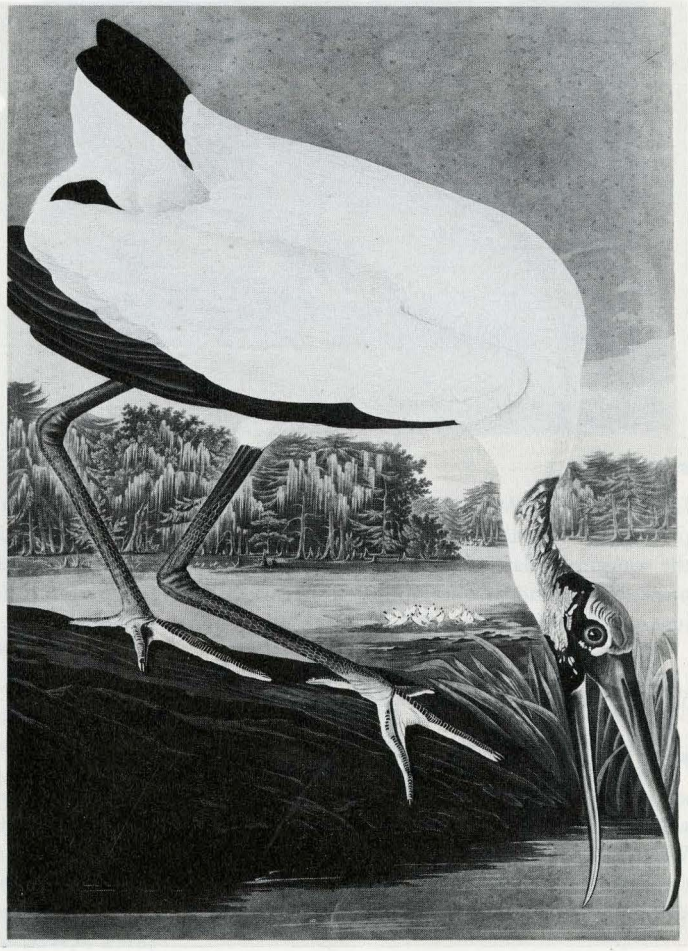
■ 253

Wood Ibis (Plate CCXVI), hand colored engraving and aquatint, by Havell, on J. Whatman paper, with the watermark date 1834, trimmed to the subject, foxing, a c. 40 mm tear in the top right edge, a few smaller tears at the top edge, framed

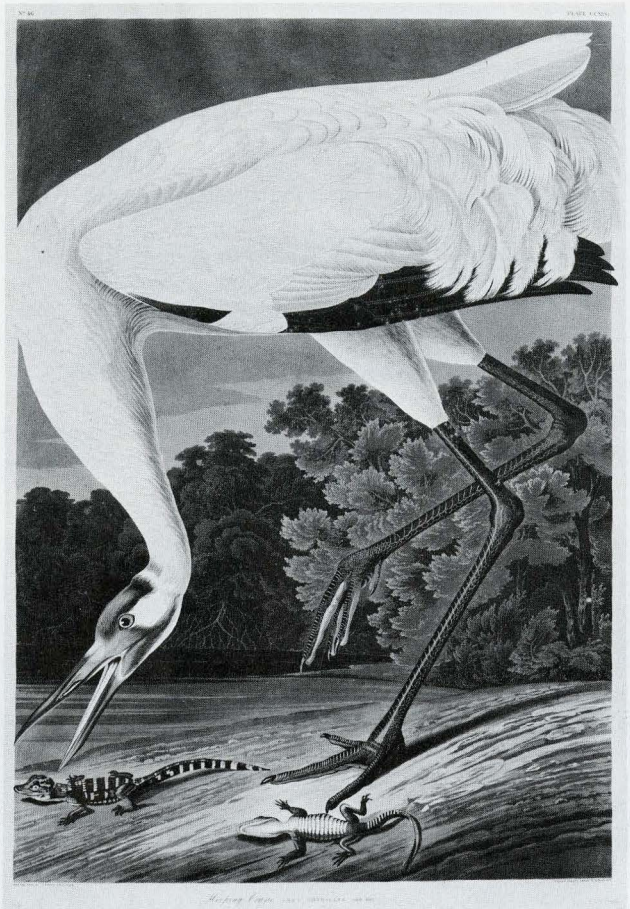
sheet 858 x 595 *mm.*
33¾ x 23⅜ *inches*

See illustration

[252]



[253]



[254]

[255]

■ 254

Hooping Crane (Plate CCXXVI), hand colored engraving and aquatint, by R. Havell, 1834, on J. Whatman Turkey Mill paper with the watermark date 1834, trimmed along, or just within the platemark, foxing and mat staining, a few tears in the right margin, one just into the image, framed *sheet* 970 x 645 *mm.*
38¼ x 25⅜ *inches*

See illustration

■ 255

American White Pelican (Plate CCCXI), hand colored engraving and aquatint, by R. Havell after the watercolor by Audubon, 1836, on J. Whatman paper, with the watermark date 1836, trimmed just within the platemark, foxing within the image, some mat staining and soiling in the margins, framed *sheet* 972 x 645 *mm.*
38¼ x 25⅜ *inches*

See illustration

■ 256

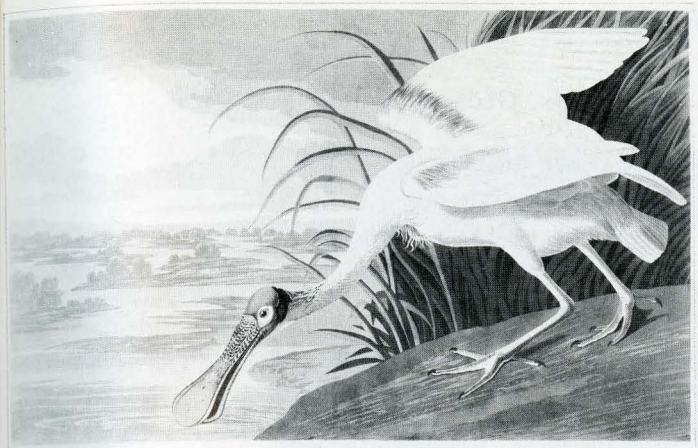
Roseate Spoonbill (Plate CCCXXI), hand colored engraving and aquatint, by Havell, 1836, after the watercolor by Audubon, trimmed just within the platemark, several tears and repairs, backed with Japan paper, framed 620 x 947 *mm.*
24½ x 37¼ *inches*

See illustration

■ 257

Common American Swan (Plate CCCCXI), hand colored engraving and aquatint, by R. Havell, 1838, on J. Whatman paper with the watermark date 1838, trimmed within the platemark along the top edge and just to or outside along the other sides, two punctures within the subject, several surface scrapes and soiling
sheet 645 x 965 *mm.*
25⅜ x 38 *inches*

See illustration



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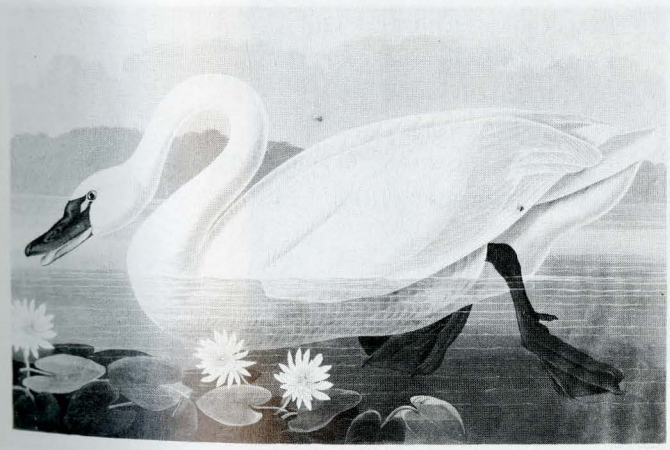

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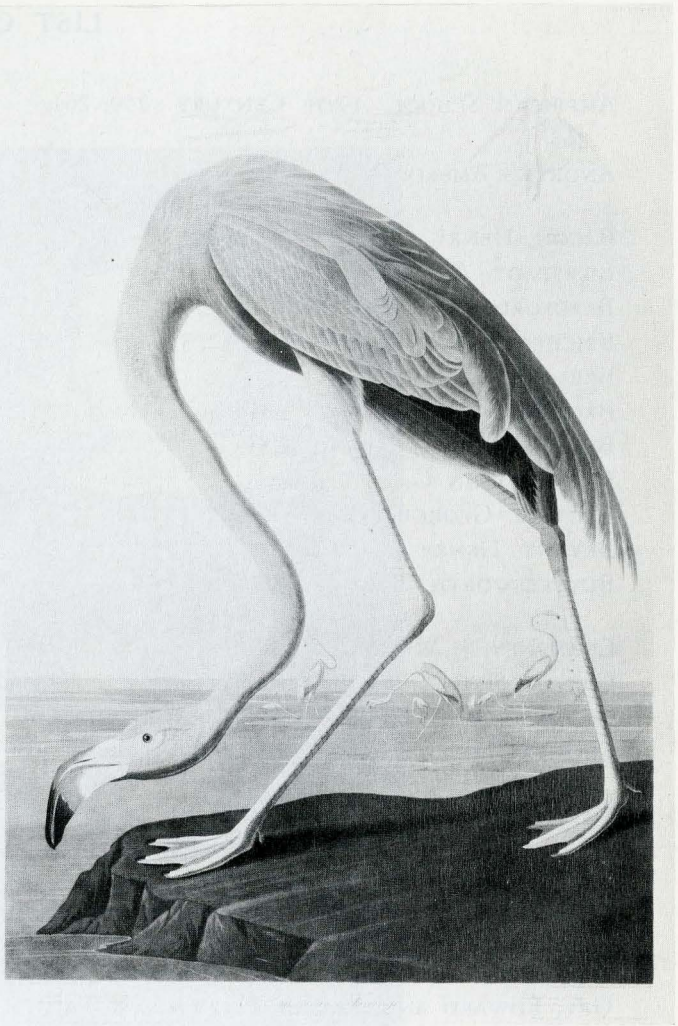

[258]

■ 258

American Flamingo (Plate CCCCXXXI), hand colored engraving and aquatint, by Robert Havell, on J. Whatman paper with the watermark date 1838, trimmed just within the platemark, several skillfully repaired tears and paper losses (mainly along the edges), backed with Japan paper, framed *sheet* 965 x 644 *mm.* 38 x 25⅜ *inches*

See illustration

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[259]

PAINTINGS

AMERICAN SCHOOL, 19TH CENTURY

■ 259 PORTRAIT OF TWO CHILDREN

Oil on panel

35½ x 30¼ *inches*
89.8 x 76.6 *cm.*

See illustration

[260]

[261]

***PRIOR-HAMBLEM SCHOOL (19TH CENTURY)**
■ 260 PORTRAIT OF A YOUNG GIRL

Tempera on board — *Oval:* 16½ x 13 *inches*
41.9 x 33.0 *cm.*

See illustration

AMERICAN SCHOOL, 19TH CENTURY
■ 261 PORTRAIT OF EMMA VANDERVEER

Oil on canvas — 30 x 25 *inches*
76.2 x 63.5 *cm.*

Note: Emma Vanderveer was the daughter of Peter Van der Veer (1797–1894) and Penelope Ketcham Van der Veer (1800–1881), and a descendent of Cornelius Jonas Van der Veer who emigrated from Holland in 1639 to settle in Nieuw Amsterdam.

Provenance:

Anna Eliza Van der Veer Campbell (sister of the sitter)
Anna Eliza Campbell Mook (niece of the sitter), "Park Place," New Jersey
Walter R. Mook (great-nephew of the sitter), Metuchen, New Jersey

See illustration

[262]

*JOHN NEAGLE (1796–1865)
■ 262 PORTRAIT OF A YOUNG WOMAN

Signed *John Neagle* and dated *1856*, l.l.
Oil on canvas

29¾ x 24¾ *inches*
75.6 x 62.9 *cm.*

Provenance:
Jacques Ploschek, Montville, New Jersey

See illustration

*AUTHORSHIP: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*RALPH EARL (1751–1801)

■ 263 MRS. HENRY (SARAH McCURDY) CHANNING AND HER SON, HENRY WILLIAM CHANNING

Signed *R. Earl Pinxt* and dated *1793* m.r., also signed indistinctly Ralph Earl Pinxt (remnant), l.l.

Oil on canvas

42 x 32 *inches*
106.7 x 81.3 *cm.*

Note: Henry Channing (1760–1840) was born in Newport, Rhode Island and graduated from Yale College in 1781. In September, 1787 he married Sarah McCurdy (1762–1798), the daughter of John McCurdy, of Lyme Connecticut. Henry and Sarah's first child, Henry William, was born in Newport on August 5, 1788. The glebe house of the First Congregational Church of New London, where Henry Channing was elected first minister, was situated on Main Street overlooking the New London harbor as depicted in this painting.

Provenance:

Acquired from the artist
Sarah McCurdy Channing, New London
Henry William Channing, (her son) New York
Roscoe Henry Channing, (his son)
Roscoe Henry Channing, Jr. (his son)

[264]

EASTMAN JOHNSON (1824–1906)

■ 264 PORTRAIT OF JAMES GARFIELD

Inscribed *Eastman Johnson/N.Y. 1884* and *James Garfield/Pres. U.S.A./1831–1882/E. Johnson/1881*, on the reverse

Oil on canvas

30 x 25 *inches*
76.2 x 63.5 *cm.*

Exhibition:

New York, Union League Club, *Eastman Johnson*, 1973

See illustration

[265]

AMERICAN SCHOOL 19TH CENTURY

■ 265 PORTRAIT OF LYDIA FLEMING SMITH

Oil on canvas

Oval: 30 x 25 *inches*
76.2 x 63.5 *cm.*

See illustration

[266]

*RICHARD WESTALL (BRITISH, 1765–1836)
■ 266 POCAHONTAS PLEADING FOR THE LIFE OF CAPTAIN JOHN SMITH

Oil on canvas

40 x 50 *inches*
101.6 x 127.0 *cm.*

See illustration

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[267]

*GUNTHER HARTWICK (fl. 1847–1857)

■ 267 RIVER LANDSCAPE AT DAWN

Signed *Hartwick* and dated *N.Y. 1847*, l.l.
Oil on canvas

25¼ x 30 *inches*
64.1 *cm.* x 76.2 *cm.*

See illustration

[268]

*LEMUEL M. WILES (1826–1905)

■ 268 GENESEE LANDSCAPE

Signed *L.M. Wiles*, l.r.
Oil on canvas

19 x 26¾ *inches*
48.3 x 68.0 *cm.*

See illustration

[269]

*CHARLES A. PLATT (1861–1933)
■ 269 HARVESTING

Signed *C Platt*, l.l.
Oil on canvas

28¼ x 33½ *inches*
71.7 x 85.1 *cm.*

See illustration

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[270]

*JAMES FAIRMAN (1826–1904)

■ 270 VIEW NEAR GILEAD, MAINE

Signed with initials *JF* and dated *'66*, l.l.; also inscribed *View Near Gilead, Me. Mt. Moriah in the Distance, Jas Fairman N.Y., 1866* on the reverse

Oil on canvas

27 x 48¼ *inches*
68.5 x 122.5 *cm.*

See illustration

[271]

*AMBROSE ANDREWS (fl. 1847–1857)

■ 271 MOUNTAIN STREAM

Signed *A. Andrews* and dated *1857*, l.l.

Oil on canvas

30 x 41 *inches*
76.2 x 104.1 *cm.*

See illustration

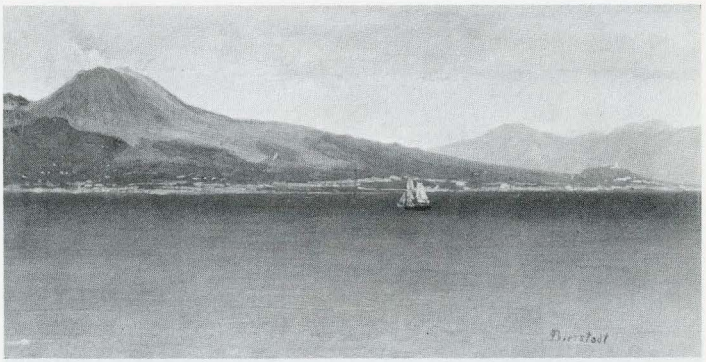
*ALBERT BIERSTADT (1830–1902)

■ 272 MOUNT VESUVIUS AND THE BAY OF NAPLES

Signed *ABierstadt*, l.r.
Oil on paper mounted on panel — 6½ x 13¼ *inches*
Painted *circa* 1857 — 16.5 x 33.6 *cm.*

Exhibition:
New York, M. Knoedler & Co., *Albert Bierstadt*, September–October, 1972, no. 2

See illustration



[272]

*ALBERT BIERSTADT (1830–1902)

■ 273 MOUNTAIN LANDSCAPE

Signed with initials *AB*, l.r.
Oil on board — 8¾ x 13¾ *inches* / 22.2 x 35.0 *cm.*

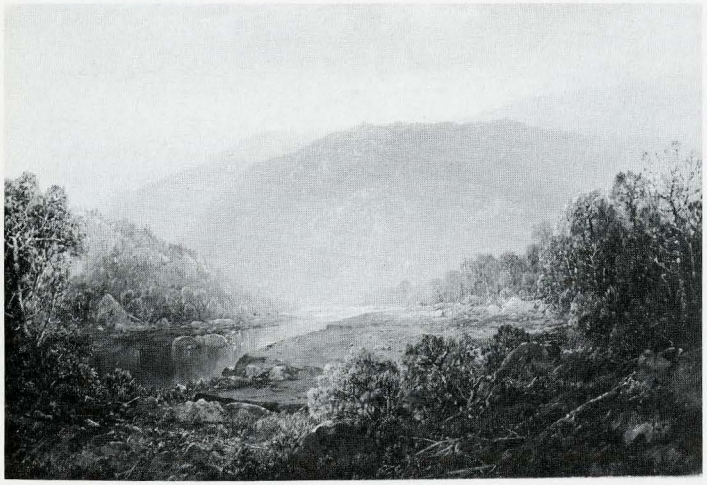
Provenance:
Adelson Galleries, Boston

Exhibition:
Montclair, New Jersey, Montclair Art Museum, *Paintings from the Collection of Dr. and Mrs. Luria*, January–March, 1971

See illustration

[273]

*AUTHORSHIP: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*



[274]

*WILLIAM L. SONNTAG, (1822–1900)

■ 274 THE HUDSON VALLEY

Signed *Sonntag*, l.r.
Oil on canvas — 16 x 24¼ *inches*
Painted *circa* 1860–1865 — 40.6 x 61.5 *cm.*

Provenance:

Jean Bohn, Inc, New York
M.R. Schweitzer Gallery, New York
Irvin Brenner, New York

Exhibition:

Montclair, New Jersey, Montclair, Art Museum, *Paintings from the Collection of Dr. and Mrs. Luria,* January–March, 1971

See illustration

[275]

*ALBERT BIERSTADT (1830–1902)

■ 275 AUTUMNAL LANDSCAPE

Signed *A. Bier* [stadt] fragment, l.r.
Oil on paper mounted on canvas — 13½ x 18¾ *inches*
34.3 x 47.6 *cm.*

See illustration

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*LOUIS REMY MIGNOT (1831–1870)

■ 276 SUNSET LANDSCAPE

Signed *Mignot* and dated *1855*, l.l.

Oil on canvas

17½ x 31¼ *inches*
44.5 x 79.4 *cm.*

See illustration

[276]

*LOUIS REMY MIGNOT (1831–1870)

■ 277 TROPICAL RIVER LANDSCAPE

Inscribed *To Fred from L.R. Mignot, Riobamba, July 10, 1857* on the reverse

Oil on canvas

21 x 39 *inches*
53.2 x 99.0 *cm.*

Note: It is possible that the dedication on the reverse of the canvas is to the painter Frederic E. Church.

See illustration

[277]

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[278]

*HERMAN HERZOG (1832–1932)

■ 278 MOUNTAIN LAKE WITH FISHERMAN

Signed *H. Herzog*, l.r.
Oil on canvas

17¼ x 24¼ *inches*
43.7 x 61.5 *cm.*

See illustration

[279]

JOSEPH MORVILLER (fl. 1855–1870)

■ 279 HILLY LANDSCAPE

Signed *J. Morviller* and dated *1855*, l.r.
Oil on canvas mounted on masonite

33 x 51 *inches*
83.8 x 129.5 *cm.*

See illustration

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*WILLIAM GUY WALL (19TH CENTURY)
■ 280 PASSAIC FALLS, NEW JERSEY

Oil on canvas

36 x 50½ *inches*
91.7 x 128.3 *cm.*

See illustration

[280]

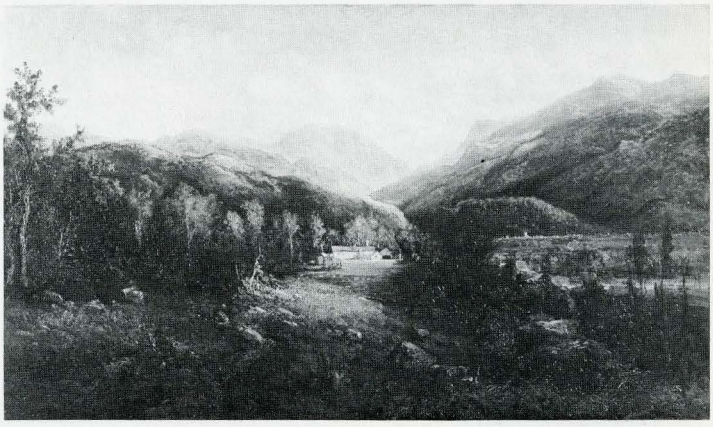
GEORGE LORING BROWN
■ 281 INDIAN SUMMER

Signed *Geo. L. Brown* and dated *1876*, l.l.; also inscribed *"Indian Summer day" view of the Franconia Notch N.H. taken from Thorton N H. painted by Geo. L. Brown 1876 retouched 1879* on the reverse
Oil on canvas

28¼ x 48 *inches*
71.8 x 122.0 *cm.*

Provenance:
Doll & Richards, Boston

See illustration



[281]

[282]

*THOMAS HILL (1829–1908)
■ 282 WESTERN LANDSCAPE

Signed *T. Hill*, l.r.
Oil on canvas

14 x 20 *inches*
35.5 x 50.8 *cm*

See illustration

[283]

*HENDRIK-DIRK KRUSEMAN VAN ELTEN (1829–1904)
■ 283 LATE AFTERNOON

Signed *Kruseman van Elten*, l.r.
Oil on canvas

18¼ x 30½ *inches*
46.3 x 77.3 *cm*

See illustration

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[284]

***ALBERT BIERSTADT (1830–1902)**
■ 284 NIAGARA FALLS

Signed *ABierstadt*, l.l.
Oil on canvas

44¼ x 30½ *inches*
112.4 x 77.5 *cm.*

See illustration

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[285]

*JASPER FRANCIS CROPSEY (1823–1900)
■ 285 RIVER LANDSCAPE WITH FIGURE

Signed *J.F. Cropsey* and dated *1855* l.l.
Oil on board

5½ x 9½ *inches*
13.4 x 24.2 *cm.*

See illustration

[286]

JASPER FRANCIS CROPSEY (1823–1900)
■ 286 LANDSCAPE WITH CHURCH

Signed *J.F. Cropsey* and dated *1882* l.r.
Oil on canvas

4¼ x 7½ *inches*
10.8 x 19.0 *cm.*

See illustration

Property of the Evergreen House Foundation from the Collection of Alice Warder Garrett · Baltimore

JASPER FRANCIS CROPSEY (1823–1900)
■ 287 CAMPSITE BY A LAKE AT SUNSET

Signed *J.F. Cropsey* and dated *1873*, l.r.
Oil on canvas

6¼ x 10 *inches*
15.9 x 25.4 *cm.*

See illustration

[287]

JASPER FRANCIS CROPSEY (1823–1900)
■ 288 TWO FIGURES ON A FOGGY SHORE

Signed *J. F. Cropsey* and dated *1873*, l.l.
Oil on canvas

6 x 10 *inches*
15.2 x 25.4 *cm.*

See illustration

[288]

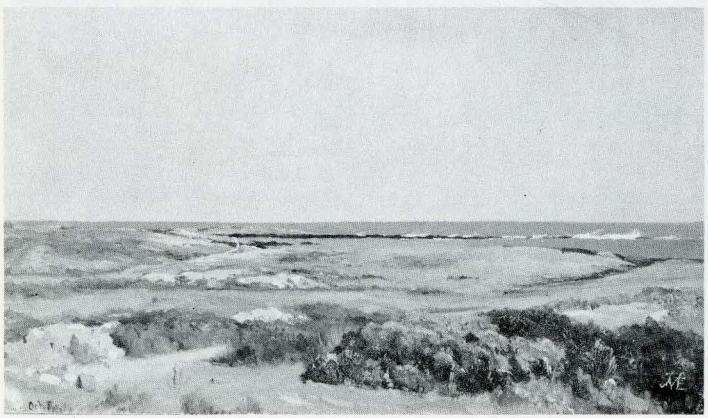
[289]

Property of Various Owners

*JERVIS McENTEE (1828–1891)
■ 289 MOUNTAIN LANDSCAPE

Signed with indistinct initials, l.l.
Oil on canvas — 16¾ x 23¼ *inches*
42.5 x 59.0 *cm.*

See illustration



[290]

*JERVIS McENTEE (1828–1891)
■ 290 COAST OF MAINE

Signed with monogram *JMcE*, l.r., and dated *Oct. 5*, l.l.
Oil on canvas mounted on board — 9½ x 16½ *inches*
24.1 x 41.9 *cm.*

See illustration

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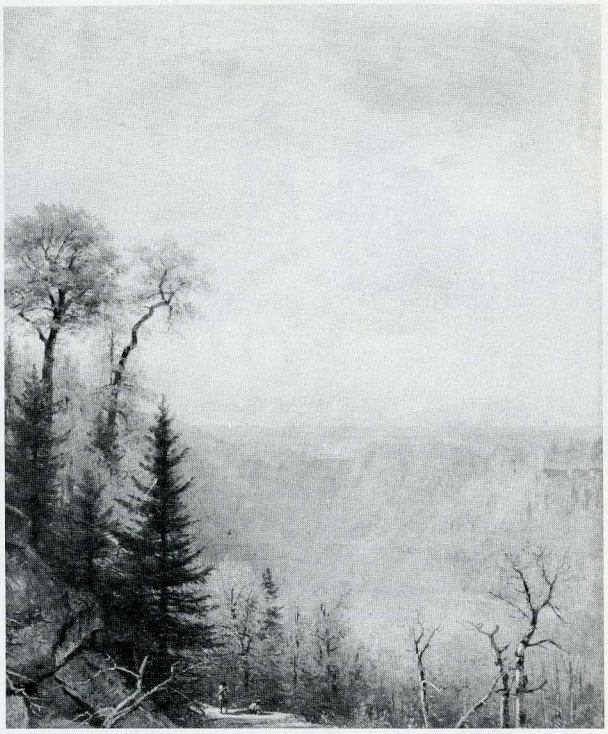
Property of the Evergreen House Foundation from the Collection of Alice Warder Garrett · Baltimore

T. WORTHINGTON WHITTREDGE (1820–1910)
■ 291 LANDSCAPE WITH FIGURES

Signed *W Whittredge*, l.l.
Oil on canvas

20½ x 16½ *inches*
52.1 x 41.9 *cm.*

See illustration



[291]

Property of Various Owners

JOHN O'BRIEN INMAN (1828–1896)
■ 292 IN THE WOODS

Signed *J. O'B. Inman* and dated *1891*, l.l.
Oil on canvas

14 x 24 *inches*
35.6 x 61.0 *cm.*

See illustration

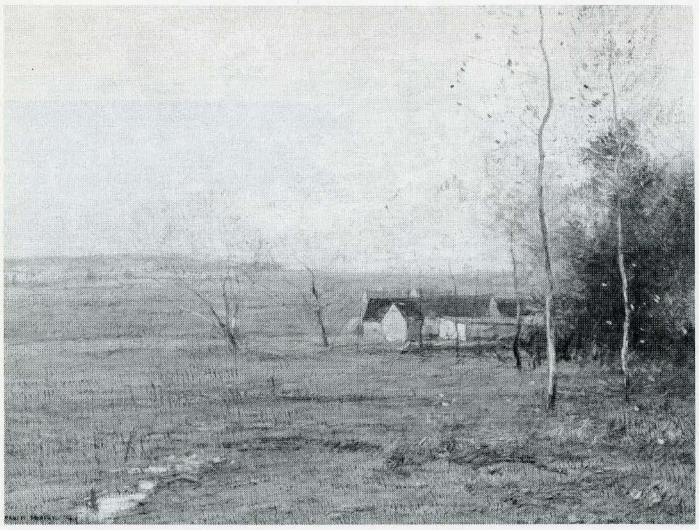
[292]

[293]

ALFRED WORDSWORTH THOMPSON (1840–1896)
■ 293 ALONG A COUNTRY ROAD

Signed *A Wordsworth Thompson* and dated *Paris 1872*, l.l.
Oil on canvas 13½ x 21¾ *inches*
34.2 x 55.3 *cm.*

See illustration



[294]

J. FRANCIS MURPHY (1853–1921)
■ 294 THE LITTLE FARM

Signed *J. Francis Murphy* and dated *1904*, l.l.
Oil on canvas 14 x 19 *inches*
35.6 x 48.3 *cm.*

Provenance:
Acquired from the artist
Estate of Charles L. Buchanan
Milch Gallery, New York

See illustration

[295]

Property of Joseph T. P. Sullivan · New York

J. FRANCIS MURPHY (1853–1921)
■ 295 NOVEMBER, INDIAN SUMMER

Signed *J. Francis Murphy,* l.l.
Oil on canvas

24 x 36 *inches*
61.0 x 91.5 *cm.*

Provenance:
Macbeth Galleries, New York
M. Knoedler & Co., New York

See illustration

[296]

Property of Various Owners

ROBERT BRUCE CRANE (1857–1934)
■ 296 LAST OCTOBER, LONG ISLAND

Signed *Bruce Crane*, l.l.
Oil on canvas

22 x 30 *inches*
55.9 x 76.2 *cm.*

See illustration

[297]

ROBERT BRUCE CRANE (1857–1934)
■ 297 THE EVENING HOUR

Signed *Bruce Crane*, l.r.
Oil on canvas

22 x 30 *inches*
55.9 x 76.2 *cm.*

See illustration

[298]

GEORGE INNESS (1825–1894)
■ 298 WOODS AT MONTCLAIR

Signed *G. Inness*, l.l.
Oil on canvas — 27 x 41 *inches*
Painted *circa* 1894 — 68.5 x 104.1 *cm.*

Note: A copy of a letter from Leroy Ireland dated November 5th, 1969, discussing this painting and attesting to its authenticity will accompany this lot.

Provenance:
George H. Ainslie Galleries, New York

See illustration

[299]

*ARTHUR FITZWILLIAM TAIT (1819–1905) *and* EDWARD GAY (1837–1928)
■ 299 COWS IN A LANDSCAPE

Signed *Edward Gay/A.F. Tait*, l.r.
Oil on canvas

14 x 22 *inches*
35.6 x 55.9 *cm.*

See illustration

[300]

ARTHUR FITZWILLIAM TAIT (1819–1905)
■ 300 "A RESTFUL TIME"

Signed *A.F. Tait N.A.* and dated *N.Y.C. '96*, l.r.; also inscribed *N.Y. 1896 A.M. "A Restful Time" A.F. Tait N.A.* on the reverse
Oil on panel

9¾ x 14 *inches*
25.0 x 25.5 *cm.*

See illustration

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*HENRY BACON (1839–1912)

■ 301 PIAZZA SAN MARCO, VENICE; VIEW OF VENICE *and* SAILING OFF THE COAST: THREE WATERCOLORS

The first signed *Henry Bacon*, l.l. and inscribed *Venice no. 31* on the reverse; the second signed *Henry Bacon, Venice*, l.r. and inscribed *Venice no. 20* on the reverse; and the third signed *Henry Bacon*, dated *1901* and initialed *H.B.*, l.r.

Each watercolor on paper

The first: 20¼ x 13½ *inches*
51.5 x 34.5 *cm.*
The second: 13½ x 20 *inches*
34.3 x 50.8 *cm.*
The third: 7 x 10 *inches*
17.5 x 25.3 *cm.*

Provenance:
Acquired from the artist

See illustration of one

[301]

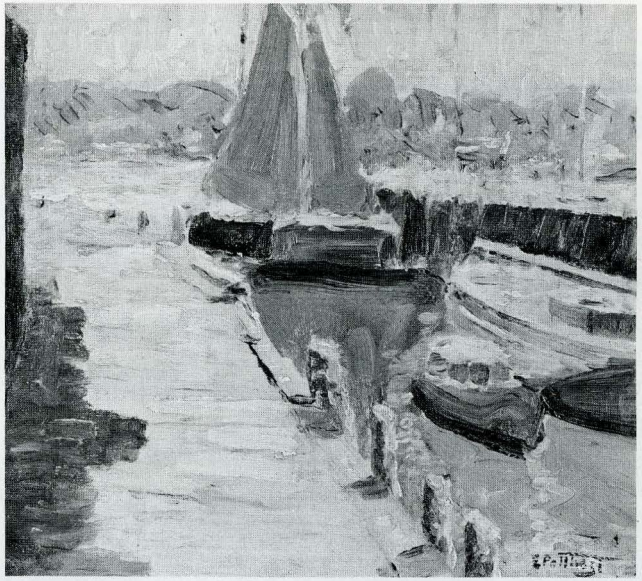
EDWARD H. POTTHAST (1857–1927)

■ 302 HARBOR SCENE

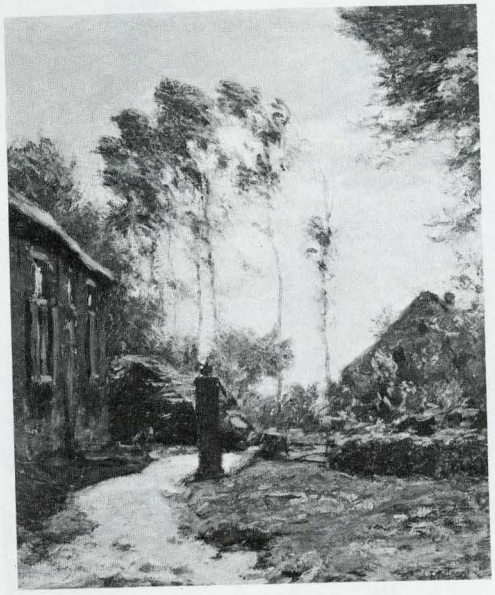
Signed *E. Potthast*, l.r.
Oil on canvas

12 x 14 *inches*
30.5 x 35.5 *cm.*

See illustration



[302]



[303]

EDWARD H. POTTHAST (1857–1927)
■ 303 COUNTRY HOUSES

Signed *E. Potthast*, l.r.
Oil on canvas

20 x 16 *inches*
50.8 x 40.8 *cm.*

See illustration

[304]

EDWARD H. POTTHAST (1857–1927)
■ 304 SAW MILL

Signed *E Potthast*, l.r.
Oil on canvas

20 x 24 *inches*
50.8 x 61.0 *cm.*

Exhibition:
Montclair, New Jersey, Montclair Art Museum, *Paintings from the Collection of Dr. and Mrs. Luria*, January–March, 1971

See illustration

FREDERICK J. MULHAUPT (1871–1938)

■ 305 IN FROM THE GRAND BANKS

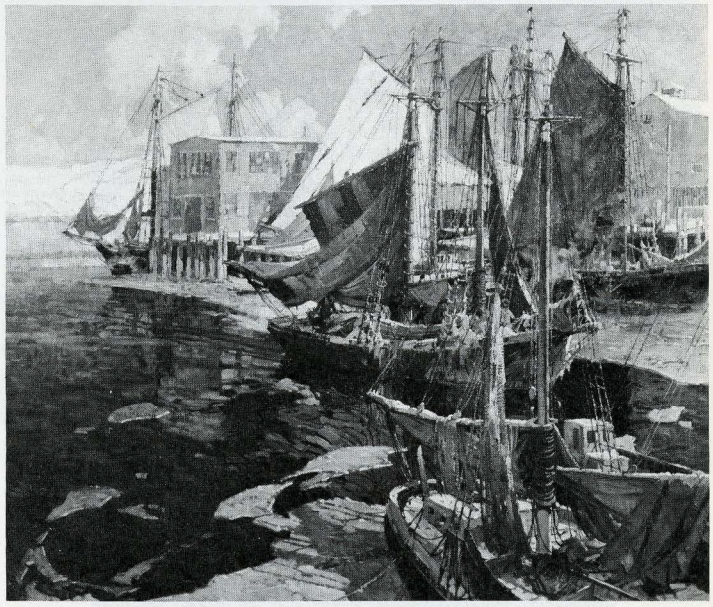
Signed *Mulhaupt*, l.l.
Oil on canvas

50 x 60 *inches*
127.0 x 152.4 *cm.*

Exhibition:

Philadelphia, Pennsylvania Academy of the Fine Arts, *One Hundred and Twenty-Third Annual Exhibition*, 1928

See illustration



[305]

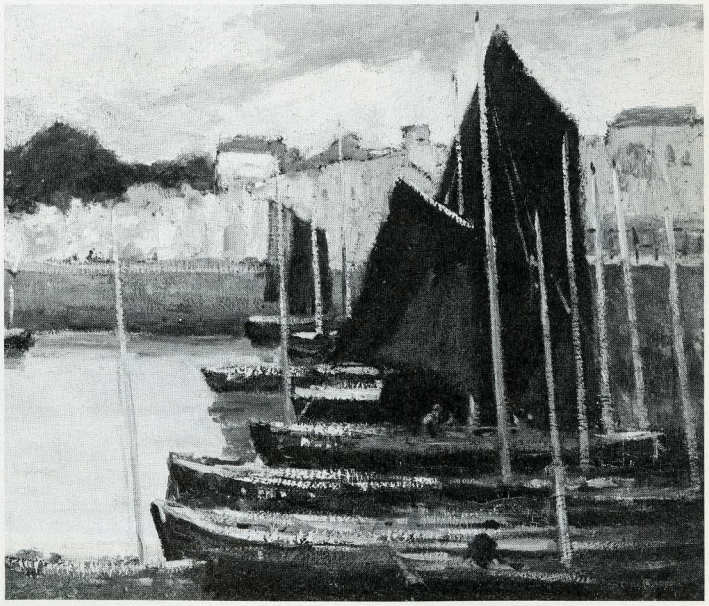
GEORGE ELMER BROWNE (1872–1946)

■ 306 HARBOR SCENE

Signed *Geo. Elmer Browne*, l.r.
Oil on canvas

21¼ x 25¾ *inches*
54.0 x 65.5 *cm.*

See illustration



[306]

[307]

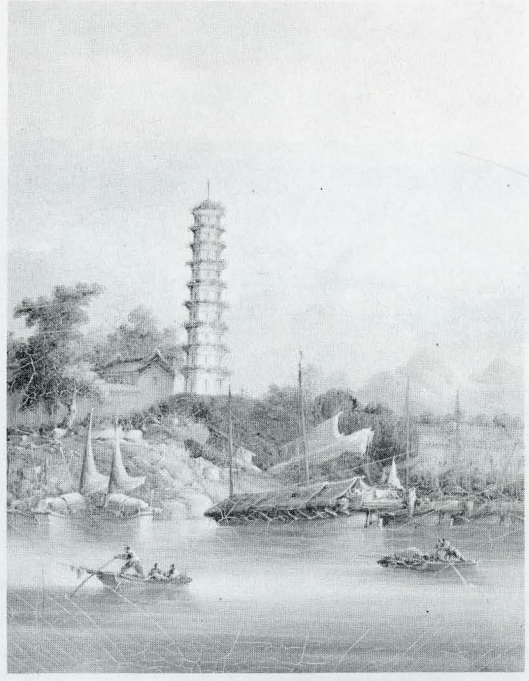
Property of Mr. Richard Michelman · Brattleboro, Vermont

*NAMCHEONG (CHINESE, 19TH CENTURY)
■ 307 SAMPANS BY THE SHORE *and* THE WHAMPOA PAGODA: A PAIR OF PAINTINGS

Both bearing artist's stamp on the reverse

Each: 20½ x 15¾ *inches*
52.1 x 40.0 *cm.*

See illustration of one



[308]

*NAMCHEONG (CHINESE, 19TH CENTURY)
■ 308 THE WHAMPOA PAGODA *and* A BLASTED OAK: A PAIR OF PAINTINGS

Both bearing artist's stamp on the reverse *Each;* 20½ x 15¾ *inches*
52.1 x 40.0 *cm.*

Note: A work similar to The Whampoa Pagoda is illustrated in Carl L. Crossman, *The China Trade,* 1972, p. 71, pl. 51.

See illustration of one

Property of Various Owners

CHINESE SCHOOL, 19TH CENTURY

■ 309 DOMESTIC SCENE *and* A COUPLE IN AN INTERIOR: A PAIR OF PAINTINGS

Both on canvas mounted on masonite *Each:* 19¾ x 25½ *inches*
50.2 x 64.8 *cm.*

See illustration of one

[309]

WILLIAM RICKARBY MILLER (1818–1893)

■ 309A THE LOWER LAKE CENTRAL PARK, FALL COLOUR

Signed *W.R. Miller* and dated *1884*, l.r.; also titled *The Lower Lake Central Park, Fall Colour*, dated *Dec. 1884*, and inscribed *Wm R. Miller Artist/Bleeker Street/N.Y. City* on the backing.
Watercolor on paper mounted on board 9½ x 15½ *inches*
24.1 x 39.5 *cm.*

See illustration

[309A]

[310]

*JOHN G. BROWN (1831–1913)

■ 310 YOUNG GIRL LEANING AGAINST A TREE

Signed *J.G. Brown* and dated *1866*, l.r.
Oil on canvas

18¼ x 12 *inches*
46.0 x 30.5 *cm.*

See illustration

[311]

EDWARD LAMSON HENRY (1841–1919)

■ 311 A ROOM IN THE GREY FRIARS INN, COVENTRY

Signed *E.L. Henry* and dated *Coventry, '76*, l.l., also inscribed *The size of this painting, in measuring for a frame is 7 1/4 x 9 1/8 sight/ "A Room in the Grey Friars Inn/Coventry." built 1509. Now a Charity/ house for Old Women./finished study from Nature made July 1876.* on a label affixed to the reverse
Oil on paper mounted on panel

7½ x 9¼ *inches*
18.7 x 23.5 *cm.*

Provenance:
Ira Spanierman Gallery, New York

See illustration

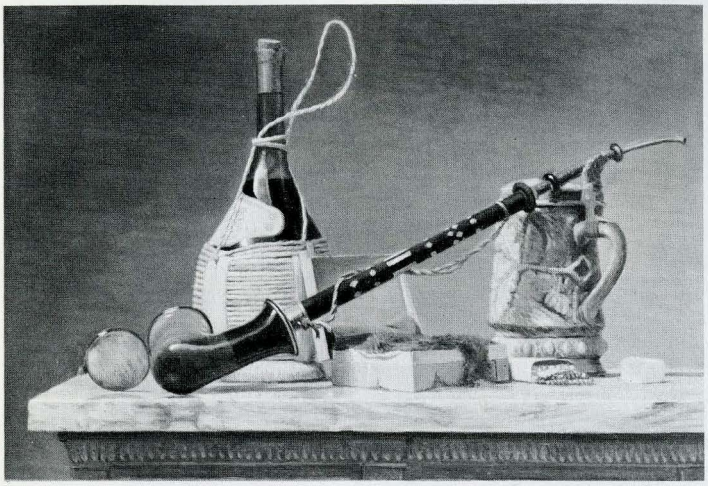
[312]

***J. WELLS CHAMPNEY (1843–1903)**
■ 312 "HEOW-D'YU DU?"

Signed *J. Wells Champney*, l.r.,; also titled *"Heow-D'Yu Du?"* on a label affixed to the stretcher
Oil on canvas, unframed 72¼ x 42 *inches*
183.0 x 107.0 *cm.*

See illustration

AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*



[313]

GEORGE T. HOBBS (b. 1846)

■ 313 STILL LIFE WITH PIPE

Signed *Geo. T. Hobbs* and dated '95, l.r.
Oil on canvas

15 x 22 *inches*
38.1 x 55.9 *cm.*

Provenance:
Ira Spanierman Gallery, New York.
Kennedy Galleries, New York.

See illustration

[314]

NICHOLAS ALDEN BROOKS (fl. 1880–1904)

■ 314 STILL LIFE

Signed *N.A. Brooks*, l.l.
Oil on canvas

14½ x 19 *inches*
36.8 x 48.3 *cm.*

See illustration

[315]

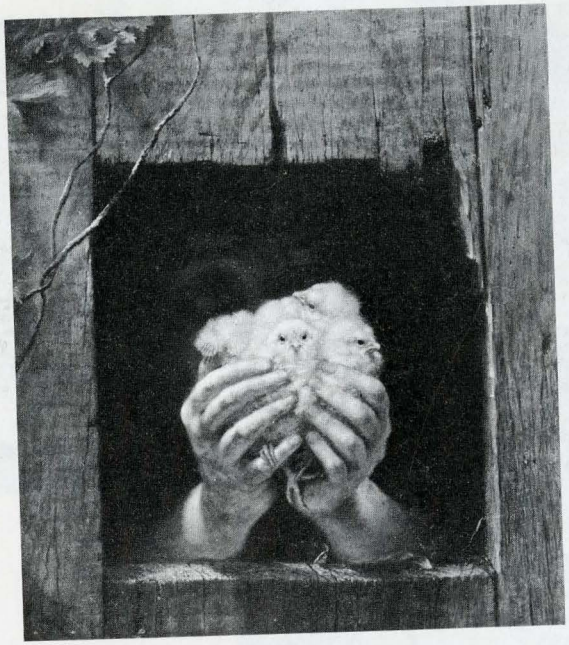
***ABRAHAM I. NUNES (19TH CENTURY)**
■ 315 MEMORABILIA TROMPE L'OEIL

Signed *A.I. Nunes* and dated *1807*, m.c.; *A.I. Nunes*, l.l.; *AI Nunes* and dated *fecct 1807*, l.c.; and *AI Nunes, drng* and dated *pinxt 1807*, l.r.

Watercolor on paper — 24¼ x 17¾ *inches* / 61.5 x 45.0 *cm.*

See illustration

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*



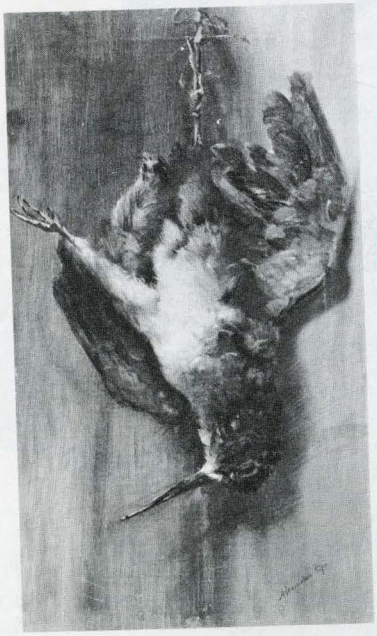
[316]

*LILLY MARTIN SPENCER (1822–1902)
■ 316 BABY CHICKS

Signed *Lilly M. Spencer* and dated *August 1861*, l.l.
Oil on board

16¾ x 14 *inches*
42.5 x 35.5 *cm.*

See illustration



[317]

*ALEXANDER POPE (1849–1924)
■ 317 HANGING WOODCOCK

Signed *Alexander Pope*, l.r.
Oil on canvas

18 x 10 *inches*
45.7 x 25.4 *cm.*

See illustration

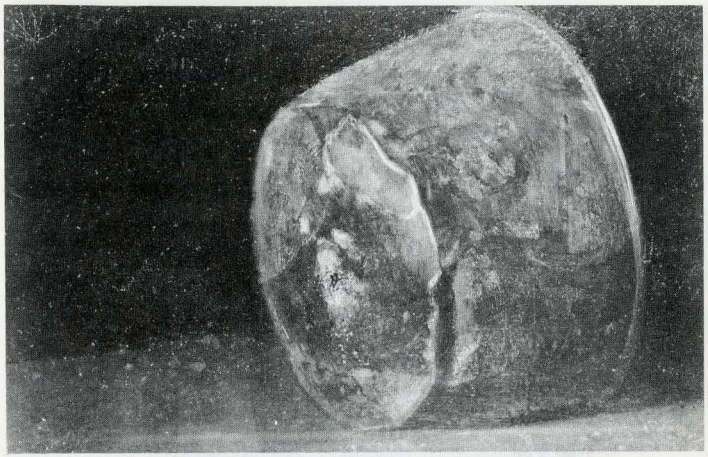
AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*JOHN FREDERICK PETO (1854–1907)
■ 318 COPPER KETTLE

Oil on board

6 x 9 *inches*
15.5 x 23.0 *cm.*

See illustration



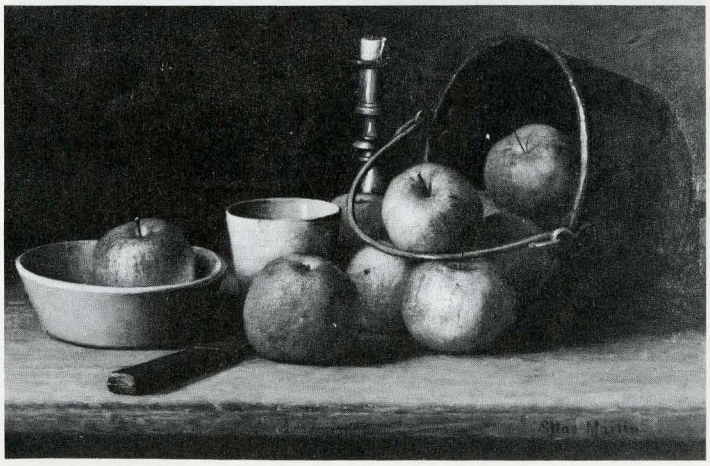
[318]

SILAS MARTIN (19TH CENTURY)
■ 319 STILL LIFE WITH APPLES

Signed *Silas Martin* and dated *1889*, l.r.
Oil on canvas

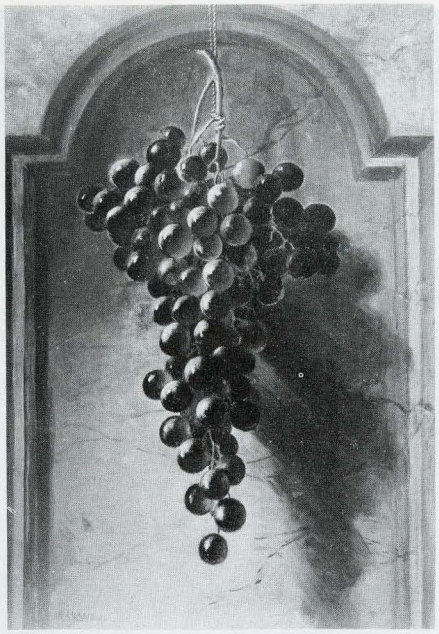
14 x 22 *inches*
35.5 x 55.9 *cm.*

See illustration



[319]

*AUTHORSHIP: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

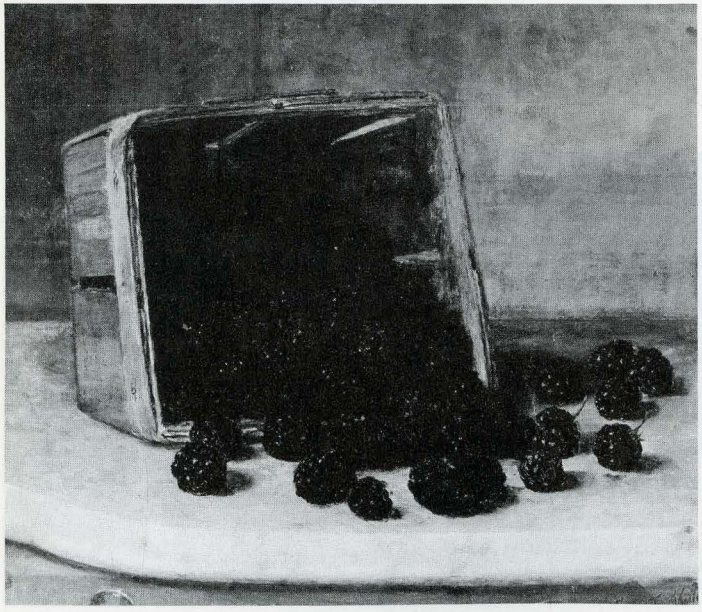


[320]

ANDREW JOHN HENRY WAY (1826–1888)
■ 320 HANGING GRAPES

Signed *A.J.H. Way* and dated '75, l.l.
Oil on canvas — 18½ x 12½ *inches* / 47.0 x 31.8 *cm.*

See illustration



[321]

*WILLIAM T. MATHEWS (1821–1905)
■ 321 BLACKBERRIES

Signed *William T. Mathews*, l.r.
Oil on canvas mounted on board — 10 x 12 *inches* / 25.5 x 30.5 *cm.*

Painted *circa* 1880

Provenance:
Adelson Galleries, Boston

See illustration

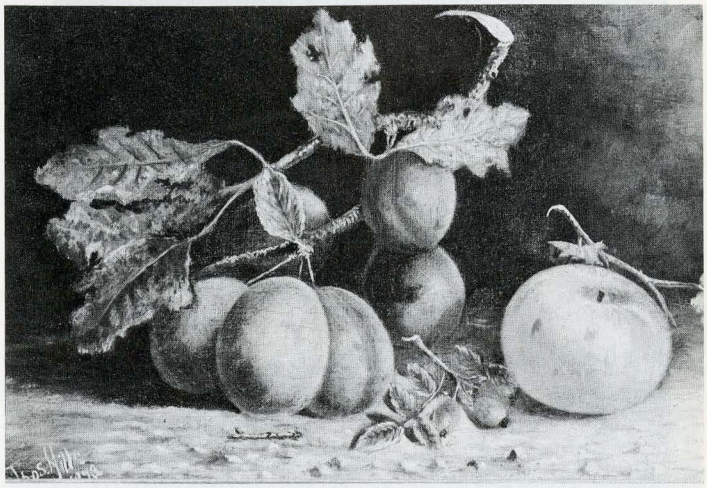
*THOMAS HILL (1829–1908)

■ 322 STILL LIFE WITH PLUMS AND AN APPLE

Signed *Thos. Hill* and dated *1843*, l.r.
Oil on canvas

8¼ x 12¼ *inches*
21.0 x 31.1 *cm.*

See illustration



[322]

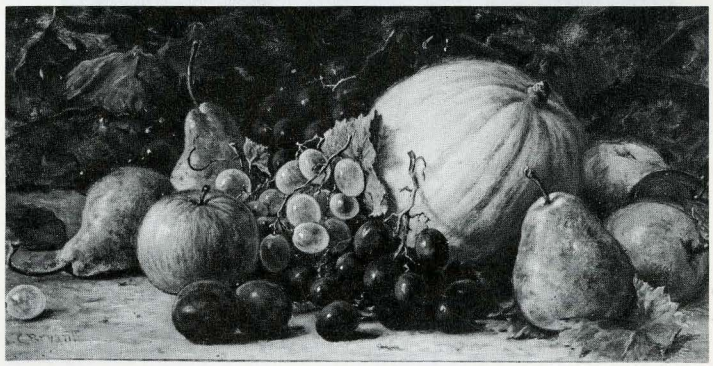
*HENRY C. BRYANT (1812–1881)

■ 323 STILL LIFE WITH FRUIT

Signed *H.C. Bryant*, l.l.
Oil on canvas

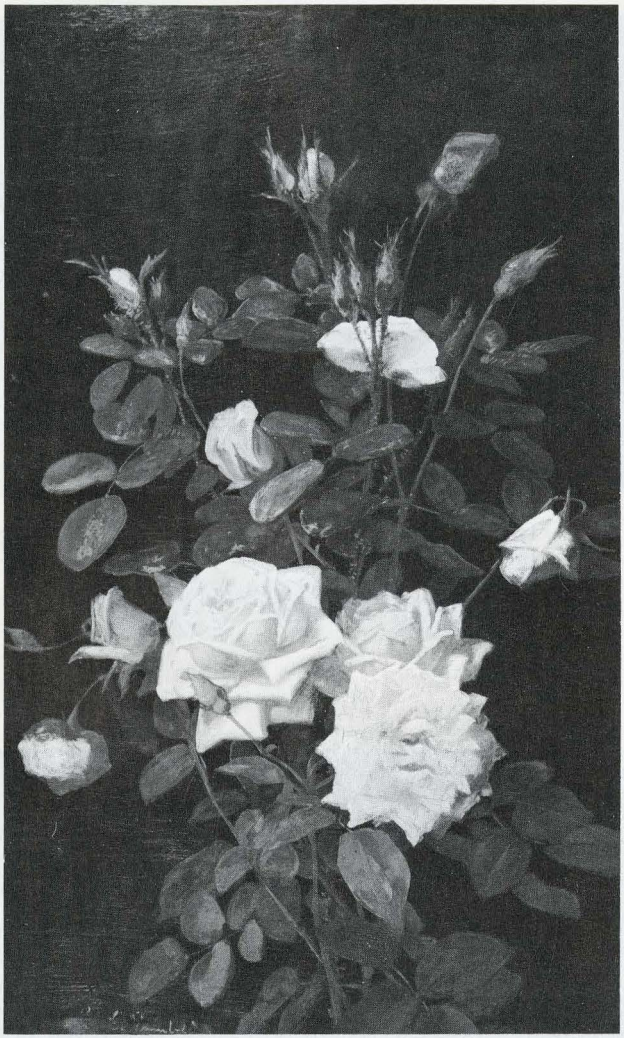
8¼ x 16 *inches*
21.0 x 40.5 *cm.*

See illustration

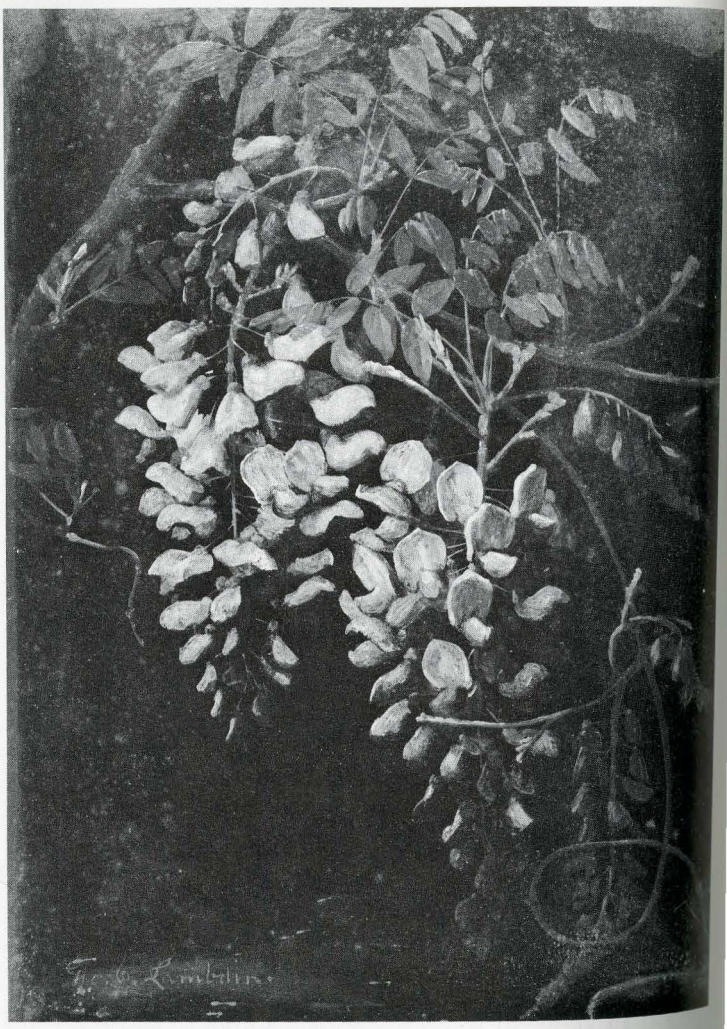


[323]

*AUTHORSHIP: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*



[324]



[325]

*GEORGE COCHRAN LAMBDIN (1830–1896)
■ 324 ROSES

Signed *G.C. Lambdin*, l.l.
Oil on panel

24 x 14 *inches*
61.0 x 35.5 *cm.*

See illustration

*GEORGE COCHRAN LAMBDIN (1830–1896)
■ 325 SNAPDRAGONS

Signed *Geo. C. Lambdin*, l.l.
Oil on panel

16 x 11 *inches*
40.6 x 28.0 *cm.*

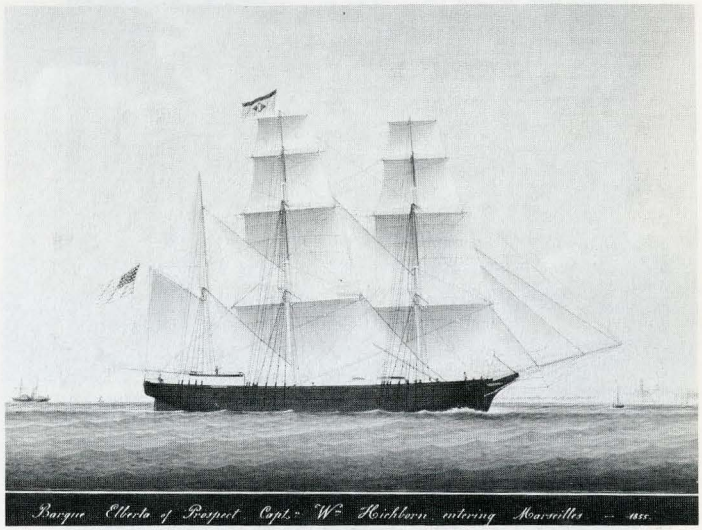
See illustration

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*HONORÉ PELLEGRIN (FRENCH, c. 1800–1870)
■ 326 BARQUE ELBERTA OF PROSPECT ENTERING MARSEILLE

Inscribed *Barque Elberta of Prospect, Capt. Wm. Hichborn, entering Marseilles* and dated *1855* in the legend
Watercolor on paper 17¾ x 24½ *inches* 45.6 x 62.2 *cm.*

See illustration



[326]

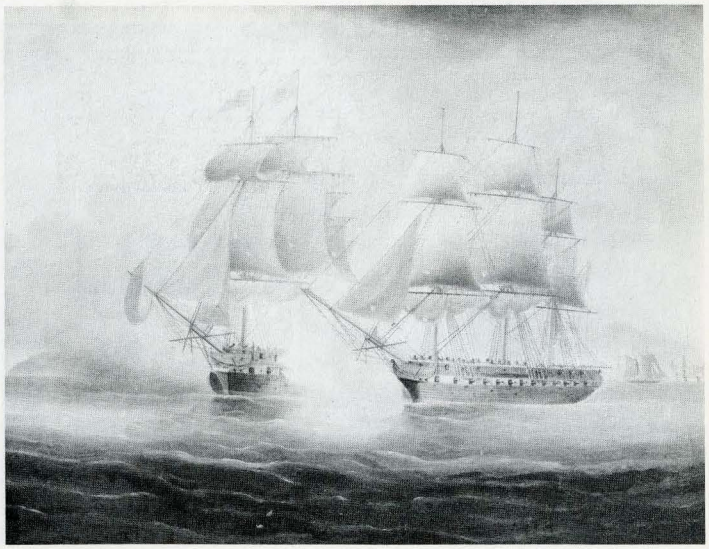
*THOMAS BUTTERSWORTH (fl. 1813–1827)
■ 327 A BATTLE OF THE WAR OF 1812

Signed *TButtersworth*, l.r.
Oil on canvas 18 x 24 *inches* 45.9 x 61.0 *cm.*

Note: The two frigates engaged in battle are thought to be the "Chesapeake" and the "Shannon."

Provenance:
American Art Association New York (Sale January 18, 1934, lot 32)
Mrs. E. W. Banon, New York

See illustration



[327]

*AUTHORSHIP: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

[328]

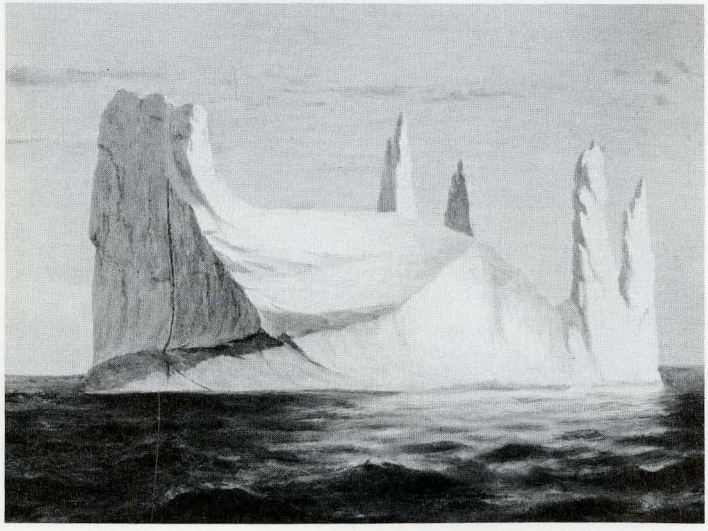
*WILLIAM MEYESHEIM (19TH CENTURY)
■ 328 ON THE FERRY

Signed *Wm. Meyesheim*, l.l.
Oil on canvas

27 x 37¾ *inches*
68.6 x 95.7 *cm.*

Exhibition:
Philadelphia, Pennsylvania Academy of Fine Arts, April, 1858

See illustration



[329]

*WILLIAM BRADFORD (1823–1892)
■ 329 ICEBERG

Signed *W.Brad*[ford], l.r.
Oil on canvas

13½ x 18½ *inches*
34.3 x 47.0 *cm.*

See illustration

**AUTHORSHIP:* *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*EDWARD MORAN (1829–1901)
■ 330 SHIP AT SEA

Signed *Edw. Moran*, l.l.
Oil on canvas

22 x 16 *inches*
55.9 x 40.6 *cm.*

See illustration

[330]

*N. BRIGANTI (19TH CENTURY)
■ 331 GRAND CANAL

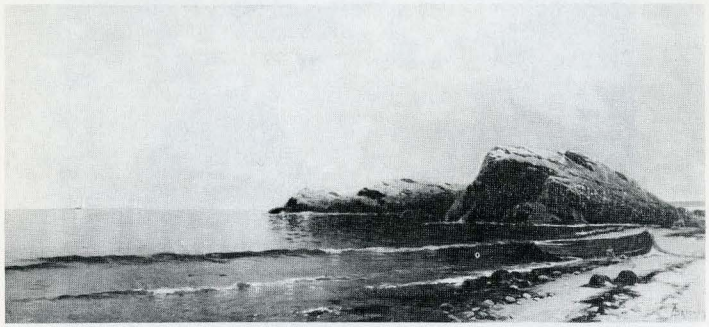
Signed *N. Briganti*, l.r.
Oil on canvas

20 x 28¼ *inches*
50.8 x 71.6 *cm.*

See illustration

[331]

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*



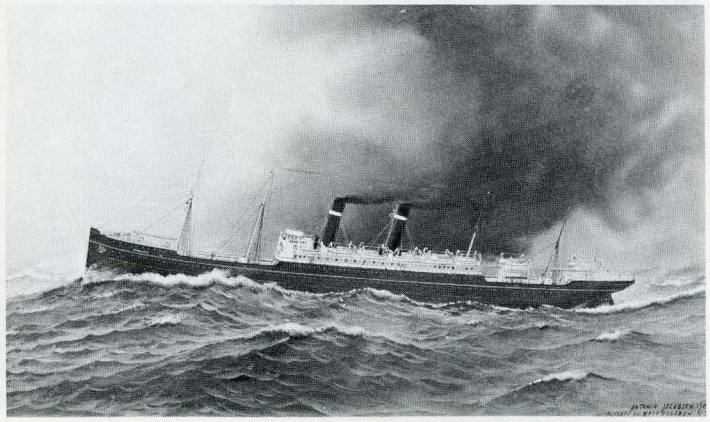
[332]

***ALFRED THOMPSON BRICHER (1837–1908)**
■ 332 MAINE COAST

Signed *ATBricher*, l.r.
Oil on canvas — 15 x 33 *inches* / 38.1 x 83.9 *cm.*

Exhibition:
Montclair, New Jersey, Montclair Art Museum, *Paintings from the Collection of Dr. and Mrs. Luria*, January–March, 1971.

See illustration



[333]

ANTONIO JACOBSEN (1850–1921)
■ 333 THE STEAMSAILOR "ZEELAND"

Signed *Antonio Jacobsen*, dated *1907* and inscribed *Palisade Ave. West Hoboken, NJ*, l.r.
Oil on board — 17 x 29 *inches* / 43.2 x 73.6 *cm.*

See illustration

[334]

FRANCIS A. SILVA (1835–1886)
■ 334 AUTUMN AFTERNOON ON THE NEW ENGLAND COAST

Signed *Francis A. Silva* and dated '86, l.r.
Oil on canvas

42 x 58 *inches*
106.7 x 147.3 *cm.*

See illustration

[335]

Property of the Evergreen House Foundation from the Collection of Alice Warder Garrett · Baltimore

MAURITZ F.D. DE HAAS (1832–1895)

■ 335 BOATS IN A STORM NEAR A ROCKY SHORE

Signed *M F H de Haas* and dated *1883*, l.r.
Oil on canvas

12 x 18 *inches*
30.5 x 45.2 *cm.*

See illustration

[336]

Property of Various Owners

ALFRED THOMPSON BRICHER (1837–1908)

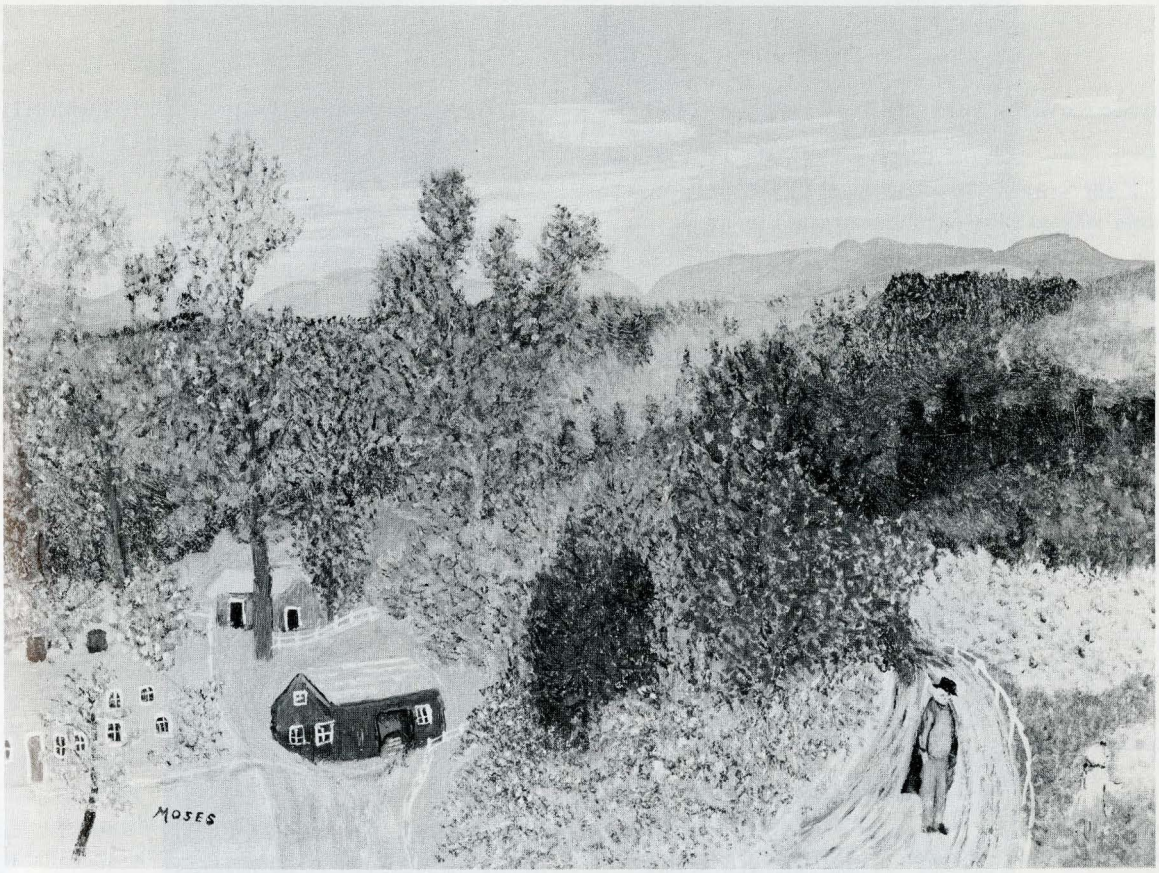
■ 336 GUSH OF SPRAY, BASS ROCKS, MASSACHUSETTS

Signed *A T Bricher*, l.c.
Oil on paper

10 x 14 *inches*
25.5 x 35.5 *cm.*

Painted *circa* 1896

See illustration



[336A]

ANNA MARY ROBERTSON ("GRANDMA") MOSES
(1860–1961)

■ 336A AUTUMN

Signed *Moses*, l.l.; also titled *Autumn*, dated *July 7, 1958* and numbered *1841* on the artist's label affixed to the reverse. (copyright reserved)
Oil on masonite

12 x 16 *inches*
30.7 x 40.6 *cm.*

Note: A letter from Betty Moses McCart (granddaughter of the artist) discussing the painting will accompany this lot.

Provenance:

Betty Moses McCart (granddaughter of the artist), White Creek, New York

Literature:

Kallir, Otto, *Grandma Moses* (New York: Harry N. Abrams, 1973) p. 320, no. 1351, illus.

See illustration

[337]

E. PERCY MORAN (1862–1935)
■ 337 HOLDING THE SHORE

Signed *Percy Moran* and bearing monogram, l.l.
Oil on canvas

40 x 30 *inches*
101.6 x 76.2 *cm.*

See illustration

[END OF SESSION TWO]

GLOSSARY FOR AMERICAN PAINTINGS

I. WITH RESPECT TO OUR ATTRIBUTION OF AUTHORSHIP AS PER PARAGRAPH II OF THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

a. CHILDE HASSAM—The work is, in our best judgment, by the named artist. This is our highest category of authenticity in the present catalogue.

b. *RUBENS PEALE—While ascribed to the named artist, no unqualified statement as to authorship is made or intended as described in Paragraph 2 under the Terms of Guarantee.

c. ATTRIBUTED TO RUBENS PEALE—In our best judgment, on the basis of style, the work can be ascribed to the named artist, but less certainty is expressed as to authorship than in the preceding categories.

II. WITH RESPECT TO PARAGRAPH 5 OF THE TERMS OF GUARANTEE DEALING WITH SUPPLEMENTAL MATERIAL NOT INCLUDED IN THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

a. Signed or Inscribed—Autograph signatures and inscriptions, which, in our best judgment, are in the hand of the artist, will be transcribed in print as they appear and located in one of six areas of the canvas designated as follows:

l.l.—lower left
l.r.—lower right
u.r.—upper right
u.l.—upper left
u.c.—upper center
l.c.—lower center

b. Dated—a work which is do dated and in our best judgment was executed at that date.

c. Medium—The following terms describe the surface on which the paint, watercolor, graphite or other mediums are applied:

canvas: all weaves of both cotton and linen canvases.

paper: all artists' papers including those designed for watercolor and pastel media.

board: all semi-flexible materials partially or totally composed of wood including cardboard, artist's board, plywood and other amalgamated wood surfaces.

masonite: includes the Standard Masonite Presdwood and the Tempered Presdwood that indicates the hard wallboard which is dark brown and smooth on one side and bears the impression of wire screening on the other.

panel: inflexible hardwood surfaces generally ½–1 inches in thickness, usually prepared with a gesso ground and frequently bevelled and sized.

cradled: boards and panels which have been strengthened with a brace of hardwood ribs and crosspieces.

d. Size—given in inches to the nearest ¼ inch and in centimeters (cm.); height precedes width unless otherwise stated.

e. All pictures are framed unless otherwise noted in the catalogue.

Sotheby Parke-Bernet, in cooperation with the National Collection of Fine Arts' (The Smithsonian Institution) program to create a comprehensive index of American paintings executed before 1914, suggests that notification of acquisition through its auctions be directed to:

Bicentennial Inventory of American Paintings
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Since descriptions of the paintings as printed in our catalogues are made available to the Inventory, owners need only inform the Inventory of the Parke-Bernet sale and lot number of the painting purchases, and specify whether owner identification is to be held in confidence or may appear in the index reference.

Further information regarding the program will be supplied by the above or the American Painting Department, Sotheby Parke Bernet, New York.

GLOSSARY FOR AMERICAN GLASS

STIEGEL AND STIEGEL-TYPE

Refers to tableware, bottles made by the Manheim, Pennsylvania Glassworks from 1769 to 1772. The blown production is virtually impossible to identify as having been made by Stiegel Glassworks and is, therefore, universally referred to as Stiegel-type.

KEENE, COVENTRY AND STODDARD, NEW HAMPSHIRE GLASS

The production of three separate glass factories in New Hampshire consisting of bottles, flasks and blown three mold objects in a characteristically dark-amber, olive-amber and olive-green color. Preference for clear glass caused the gradual closing of these factories between 1871 and 1873.

NEW ENGLAND GLASS COMPANY, CAMBRIDGE, MASSACHUSETTS

In operation from 1818 to 1888, producing a variety of glassware including much free-blown lead and flint glass pieces. Cheaper manufacture in the Mid-West caused the removal of the factory to Ohio in 1888.

BOSTON AND SANDWICH GLASS COMPANY, BLOWN THREE-MOLD

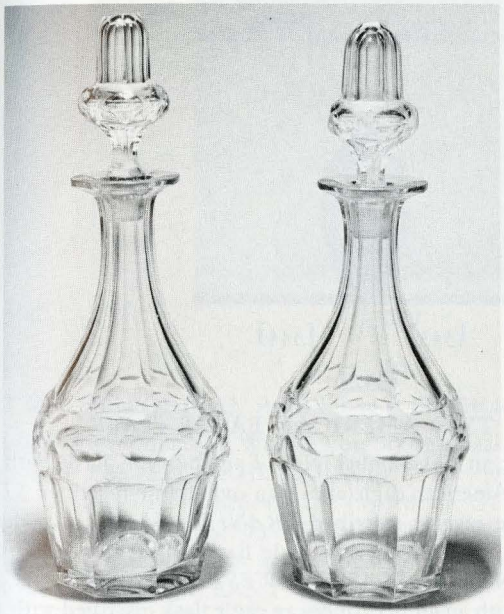
Glass objects made with the use of a full-sized hinged mold of two, three and four pieces. Glassware of this type was produced from 1820 through 1840 primarily in Sandwich, Massachusetts on Cape Cod.

Reference numbers listed in the text to follow are quoted from George S. and Helen McKearin, *American Glass*, 1941

Glossary derived in part from, Richard Carter Barret, *A Collection Handbook of Blown and Pressed American Glass*, Bennington, Vermont, 1971

THIRD SESSION
Friday · November 19, 1976 at 10:15 a.m.
Catalogue Numbers 338–507

AMERICAN AND OTHER GLASS



[338]

■ 338 **PAIR OF CUT-GLASS WINE DECANTERS**
19TH CENTURY

Of faceted baluster form with paneled sides and acorn stoppers.
Height 14 *inches* (35 *cm.*)

See illustration

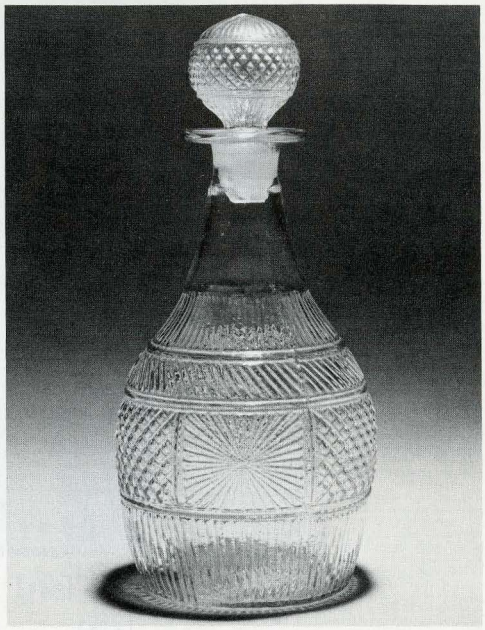
■ 339 **PAIR OF OVERLAY-GLASS DECANTERS**
PROBABLY PITTSBURGH, 19TH CENTURY

In ruby glass cut to clear with flame stoppers above paneled sides.
Height 13 *inches* (33 *cm.*)

■ 340 **BLOWN THREE-MOLD QUART DECANTER**
PROBABLY SANDWICH, 19TH CENTURY

Of clear glass in a diamond-quilted and sunburst pattern. Has matching stopper. *Height* 10 *inches* (25 *cm.*)

See illustration



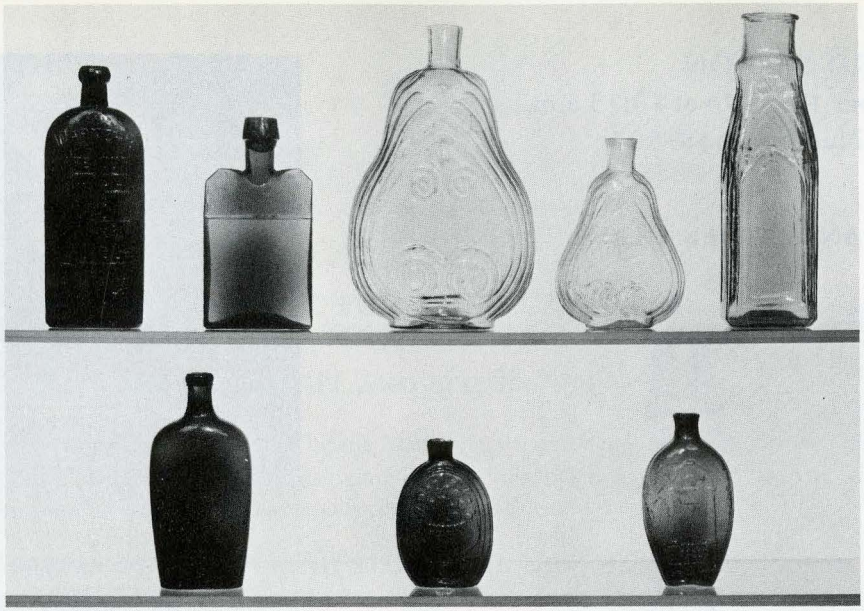
[340]

■ 341 **SET OF SIX STIEGEL-TYPE BOTTLES AND CARRYING CASE**

Comprising four large and two small free-blown bottles of clear glass, each identically engraved with tulips and scallops.
Height 11¼ *inches* (28 *cm.*); *length* 17 *inches* (43 *cm.*); *width* 12 *inches* (30.5 *cm.*)

See illustration

[341]



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■ 342 TWO BITTERS BOTTLES

The first a golden-amber quart *E.G. Booz, OLD CABIN WHISKEY* bottle, inscribed *120 WALNUT ST. PHILADELPHIA* and the date *1840,* the second a dark-amber *WARNER'S SAFE CURE, MELBOURNE* bitters bottle. Together with another bottle inscribed *E G Booz, OLD CABIN WHISKEY,* in light-green. 3 *pieces.* (McK GVII-3, V.R. No. 14, GVI)

See illustration

■ 343 THREE VIOLIN FLASKS

All in aquamarine glass, the first a large quart size, with molded stars on the obverse, the other two of pint size.

See illustration of two

■ 344 BLOWN AND MOLDED FOOD/PICKLE JAR

A three-quarter quart bottle in clear green glass molded with cathedral arches with tooled and collared mouth. Together with a kummel bottle in the form of a bear seated on its haunches. 2 *pieces.*

Note: A similar food/pickle jar was sold as part of the Charles B. Gardner Collection of American Bottles, and is illustrated in the catalogue lots 1581 and 325. See Norman C. Heckler, *American Bottles in the Charles B. Gardner Collection,* Bolton, 1975.

See illustration

■ 345 TWO AMERICAN EAGLE FLASKS

The first an olive-amber New England-type flask with a spread-winged American eagle above an oval frame inscribed *STODDARD N H,* the reverse inscribed *GRANITE. GLASS. CO,* the second a quart-22 deep olive-green eagle flask, the reverse inscribed *WEST WILLINGTON GLASS CO, WEST WILLINGTON CONN.* Together with an amber American eagle flask inscribed with the initials *TWD.* 3 *pieces.* (McK Supplement C, No. 26, McK GII-61)

See illustration of one

■ 346 TWO CORNUCOPIA FLASKS

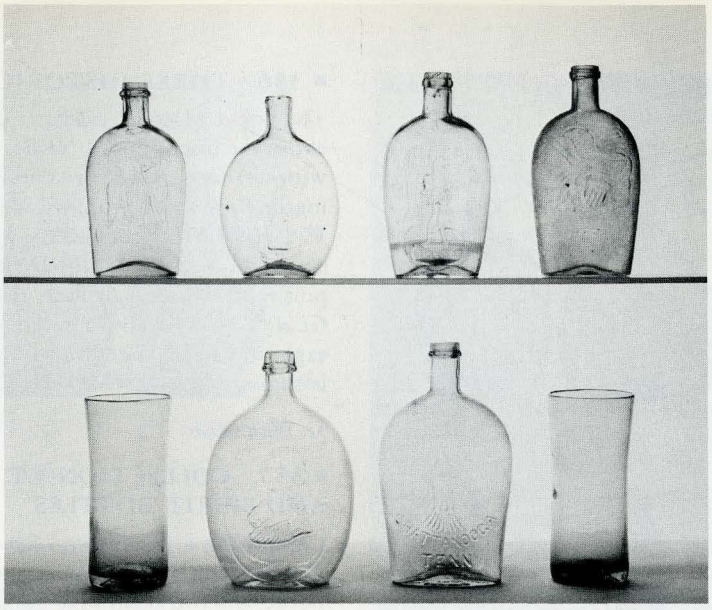
The first a pint-18 flask in deep yellow-green of the Lancaster Glass Works, New York-type with a large cornucopia, the reverse with a produce-filled urn, the second a half-pint -11 flask with similar decoration in clear dark-olive green. Together with two Union flasks, one in aqua glass, the other in light-green. 4 *pieces.* (McK GIII-18, McK G-III-7)

See illustration of one

■ 347 TWO HISTORICAL MASONIC FLASKS AND A GLAZED POTTERY FLASK

The first a rare half-pint, in olive-amber with arches, tiles and Masonic symbols, the reverse with an American eagle and banner above an oval frame, the second, also in olive-amber with arches and Masonic symbols, the reverse with an eagle above the inscription *KEENE,* the third a pottery flask, molded with a horse led by a rider; in a brown and white glaze. 3 *pieces.*

See illustration



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■ 348 TWO HISTORICAL PORTRAIT FLASKS

The first a light-green, quart-20 Washington portrait flask with the inscription, THE FATHER OF HIS COUNTRY, the reverse with a portrait of General Taylor, beneath the inscription GEN. TAYLOR NEVER SURRENDERS, DYOTTSVILLE GLASS WORKS, PHILADELPHIA, the second an amber George Washington type flask with the inscription ALBANY GLASS WORKS, ALBANY NY, the reverse with a fully-rigged sailing ship. Together with a FOR PIKE'S PEAK flask in light blue and an Abraham Lincoln/General Grant portrait flask. 4 *pieces*. (McK GI-37, McK pl. 251, No. 4)

■ 349 WASHINGTON PORTRAIT FLASK

DYOTTSVILLE GLASS WORKS, PHILADELPHIA, 19TH CENTURY

A quart-20 flask in light-green glass with a profile rendering of Washington beneath the inscription *THE FATHER OF HIS COUNTRY*, the reverse with a profile bust of General Taylor beneath the inscription, *A LITTLE MORE GRAPE CAPTAIN BRAGG*. (McK GI-42, V.R. No. 15D2;GV)

See illustration

■ 350 THREE AMERICAN EAGLE HISTORICAL WHISKEY FLASKS

All of the Pittsburgh-type with American eagles facing left grasping a banner in its beak, the first a pint flasks in aqua, the second a half-pint also in aqua, the third, another half-pint in amber glass with an American eagle above an oval frame.

See illustration of one

■ 351 TWO BALTIMORE MONUMENT FLASKS

The first a very rare pint-20 flask in aqua, with the inscription BALTIMORE above a monument, the reverse inscribed, LIBERTY & UNION, the second a quart flask in light-blue inscribed BALTIMORE beneath a monument, the reverse with an ear of corn above the inscription CORN FOR THE WORLD. Together with a pint green glass American eagle flask, possibly from the Louisville Kentucky Glass Works. 3 *pieces*. (McK GVI-3, GVI-4, GII-24)

See illustration

■ 352 THREE 'PIKE'S PEAK' HISTORICAL WHISKEY FLASKS

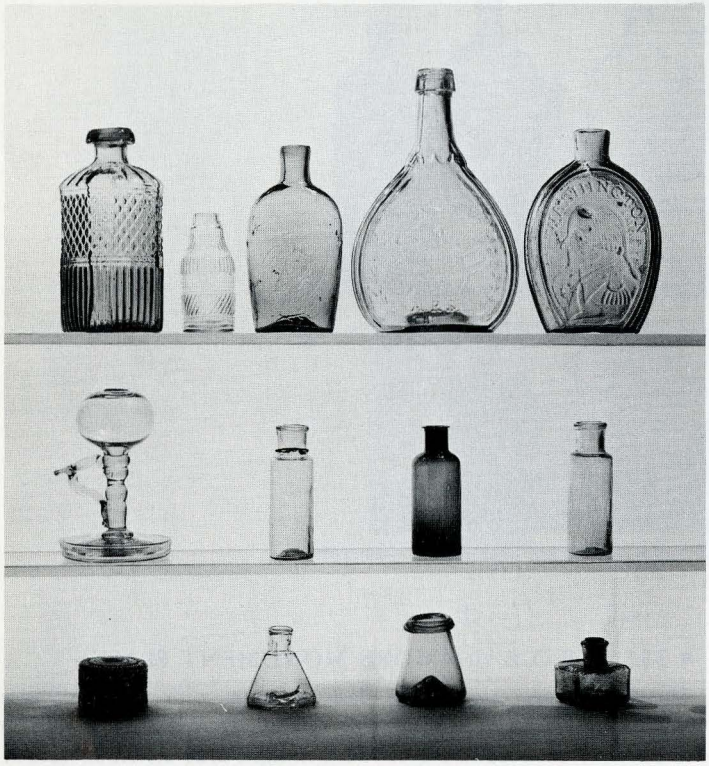
All of aquamarine glass and of the Pittsburgh-type, the first of quart size, inscribed FOR PIKE'S PEAK and OLD RYE, the reverse with an American eagle, the second identical to the first without inscription, the third a pint inscribed FOR PIKE'S PEAK and OLD RYE, the reverse inscribed PITTSBURGH, PA.

See illustration

■ 353 THREE HISTORICAL WHISKEY FLASKS

The first an aqua pint flask with an American eagle flying above a shield surrounded by cannonballs, the second a aqua pint American eagle flask with ribbed sides, the third a pint Union flask. Together with a pair of South Jersey 'end of day' tumblers. (McK GII-39, GII-36, Group IV, No. 38) 5 *pieces*.

See illustration



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[358] [358] [358] [358]

■ 354 EXTREMELY RARE AMERICAN EAGLE HISTORICAL WHISKEY FLASK

D. KIRKPATRICK & CO., CHATTANOOGA, TENN., C. 1871–79

A quart flask in aquamarine, with an American eagle above the maker's name and location, the reverse unornamented. (McK p. 509, No. 14, Form 28)

See illustration preceding page

■ 355 COLLECTION OF BLOWN THREE-MOLD SANDWICH-TYPE GLASS VESSELS

The first a sea-green pint 'square' decanter, with diamond-diapered, ribbed body and chamfered corners, the second a four-inch clear glass castor bottle with slant-ribbed body, the third a clear glass mold-blown mug with applied strap handle. Together with two free-blown napkin rings and a Stiegel-type flip glass. 6 *pieces.*

Heights 4 *to* 7 *inches* (10 *to* 18 *cm.*)

See illustration

■ 356 THREE HISTORICAL WHISKEY FLASKS

The first a Masonic calabash quart-38 bottle with clasped hands above the inscription, *UNION,* the reverse with an American eagle with a banner grasped in its beak, the second a green pint-11 Washington flask with a profile of Washington beneath the inscription *G. WASHINGTON,* the reverse with a profile of General Taylor beneath the inscription *BRIDGETON . NJ,* the third a green half-pint 22 American eagle flask, the obverse inscribed *NEW LONDON GLASS WORKS* above an anchor, the reverse with an American eagle and stars. Together with a Masonic Union flask and a calabash bottle. 5 *pieces.* (McK GI-24, GIV-42, GII-66)

See illustration

■ 357 COLLECTION OF FREE-BLOWN MEDICINE AND SPIRIT BOTTLES

Comprising a free-blown olive-amber, square-sided bottle in two glass aquamarine, one olive-green medicine vial, a blown-molded bottle, and two small wine flasks. Together with a free-blown wine-glass lamp in light-green glass. 8 *pieces. Heights* 4½ *to* 7 *inches* (11 *to* 18 *cm.*)

See illustration

■ 358 GROUP OF FOUR BLOWN INKS

The first an olive-amber Coventry-Keene inkwell with diamond diapering above ribbed sides, the second a free-blown aquamarine inkwell with octagonally paneled sides, the third a free-blown square inkwell with indented pen rest and cork stopper, the fourth also a green free-blown ink with tapered sides and fold-over rim.

Heights 1¾ *to* 2¾ *inches* (4.5 *to* 7 *cm.*)

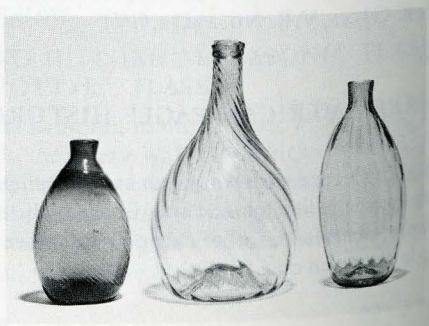
See illustration

■ 359 THREE MOLD-BLOWN PITKIN FLASKS

PROBABLY MID-WESTERN, 19TH CENTURY

The first of olive-amber glass in a broken-swirl pattern, the second of aquamarine glass in a swirled and ridged pattern, the third of aquamarine glass in a diamond pattern. *Heights* 5 *to* 8½ *inches* (12.5 *to* 21.5 *cm.*)

See illustration



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■ 360 THREE AMERICAN EAGLE TYPE FLASKS

The first a quart flask in olive-amber with an American eagle and banner perched upon an oval inscribed STODDARD, N H, the reverse inscribed GRANITE GLASS CO, the second similar to the preceding, but without inscription, the third a pint-11 olive-amber eagle flask with an American eagle in high relief. Together with a Sheaf of Rye quart flask in olive-amber, the reverse inscribed WESTFORD GLASS CO, WESTFORD, CONN. 4 *pieces.* (McK GII-70 and Supplement C, No. 26)

See illustration

■ 361 THREE HISTORICAL TYPE WHISKEY FLASKS

The first a deep-green pint-11 Washington portrait flask inscribed *ALBANY GLASS WORKS, ALBANY, N Y,* the second a double-eagle quart flask in light bottle-green with an American eagle perched upon an oval frame inscribed *PITTSBURGH PA.,* the third an amber pint-11 Cornucopia flask from Coventry, Connecticut with a produce-filled urn on the reverse. (McK GI-28, GIII-4)

See illustration

■ 362 TWO BLOWN THREE-MOLD VESSELS *PROBABLY SANDWICH, 19TH CENTURY*

Both of clear flint glass, the first a cruet bottle with pouring lip, molded shoulder, cylindrical body with diamond quilting above ribs, the second a pint decanter in the *Baroque Shell with Ribbing* pattern. *Heights 7 to 8½ inches* (17.5 *to* 21.5 *cm.*)

See illustration

■ 363 TWO BLOWN THREE-MOLD DECANTERS *PROBABLY SANDWICH, 19TH CENTURY*

Both of clear ribbed glass, the first inscribed BRANDY, the second inscribed WINE. *Heights 8½ to 8¾ inches* (21.5 *to* 22.3 *cm.*) (McK GII-27)

See illustration

■ 364 BLOWN AMETHYST GLASS VASE

Having 12-paneled sides. *Height 7⅞ inches* (19.5 *cm.*); *diameter 5⅜ inches* (13.5 *cm.*)

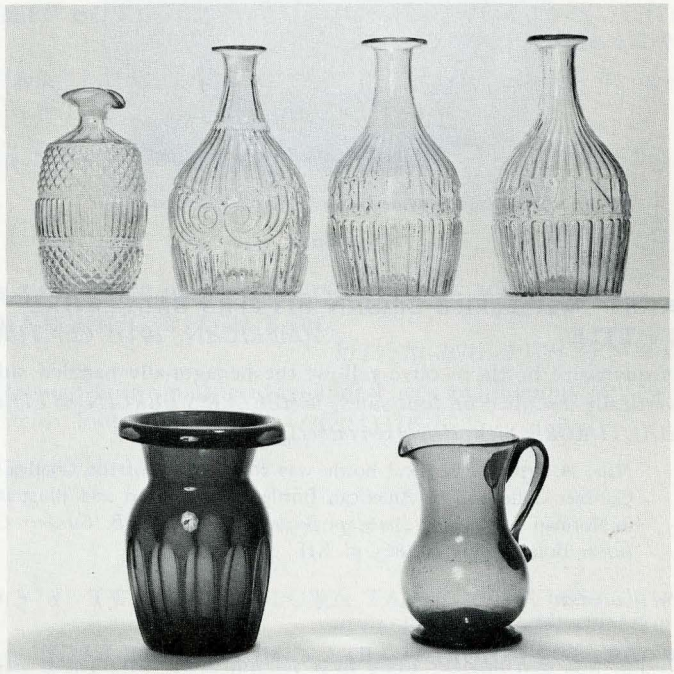
Note: A similar example is illustrated in Richard Carter Barret, *A Collector's Handbook of Blown and Pressed American Glass,* Manchester, 1971, pl. 13, where the author states that 'the design of this rare form has no counterpart in European glass design, and is an important American contribution.'

See illustration

■ 365 LIGHT EMERALD-GREEN FREE-BLOWN PITCHER *PROBABLY NEW YORK OR SOUTH JERSEY, 19TH CENTURY*

The globular body on an applied circular foot, wide flaring neck and pinched spout. Has applied handle. *Height 6¾ inches* (17.5 *cm.*)

See illustration



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■ 366 RARE WASHINGTON PORTRAIT FLASK
AMERICAN, 19TH CENTURY

A pint-12 aquamarine flask with a three-quarter uniformed bust portrait of Washington beneath a meandering vine, the reverse with an American eagle grasping a three-arrow thunderbolt in its left talon, an olive branch in its right, sunrays and stars above, the edges with horizontal beading and vertical medial rib; plain lip and pontil mark. Crack of 1¼ inch along right medial rib. (McK GI-11, No. 11, V.R., DI; GV)

See illustration

[366]

■ 367 WHEELER'S BERLIN BITTERS BALTIMORE BOTTLE
AMERICAN, 19TH CENTURY

A quart-size bottle in olive-yellow, the hexagonally paneled sides vertically inscribed on four sides, *WHEELER'S BERLIN BITTERS BALTIMORE*. Sick. *Height* 9½ *inches* (24 *cm.*)

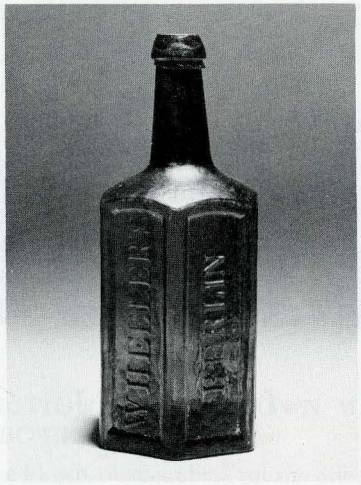
Note: A virtually identical bottle was sold as part of the Charles B. Gardner Collection of American Bottles and is listed and illustrated in Norman C. Heckler, *American Bottles in the Charles B. Gardner Collection*, Bolton, 1975, fig. 805, pl. XII

See illustration

■ 368 PITTSBURGH-AREA COBALT-BLUE LACY GLASS SALT

In a *Baroque Shell* pattern. (Chips) *Height* 1⅝ *inches* (4 *cm.*)

See illustration page 136



[367]

■ 369 THREE PRESSED CLEAR GLASS FLUID LAMPS

The first with swirled and ribbed font supported on a swirled and ribbed standard, the second with an urn-shaped font with Greek key design, on a square base, the third with paneled vasiform font and hexagonal base. Together with a pressed clear glass candlestick and a pressed clear glass decanter. 5 *pieces.*

Heights 10 *to* 14 *inches* (25.5 *to* 25.5 *cm.*)

■ 370 PAIR OF PATTERN GLASS OIL LAMPS
PROBABLY SANDWICH, 19TH CENTURY

Of clear pressed glass, each having a ribbed font supported on a stellar base. Together with another pattern glass oil lamp and a candlemold. 4 *pieces. Height* 10½ *inches* (26.6 *cm.*)

See illustration

[370]

■ 371 THREE PRESSED CLEAR GLASS FLUID LAMPS

All with globular fonts, two with brass standards, one with milk glass standard. *Heights* 10 *to* 10½ *inches* (25 *to* 26.5 *cm.*)

■ 372 TWO PRESSED GLASS FLUID LAMPS

PROBABLY PITTSBURGH, 19TH CENTURY

The first of clear glass with paneled font and pewter fittings; on a stepped base, the second in a diamond-cut pattern with brass fitting; on a shaped hexagonal base. Together with a large pressed glass footed bowl in a thumbprint pattern. 3 *pieces.*

See illustration

[372]

■ 373 PAIR OF STARCH-BLUE PRESSED GLASS FLUID LAMPS

PROBABLY SANDWICH, 19TH CENTURY

In the *Circle and Eclipse* pattern, the fonts with brass fittings, on brass columnar standards, mounted on marble bases. Now fitted for electricity. *Height* 21 *inches* (53.5 *cm.*)

See illustration

[373]

Property from the Collection of Dr. James Burk
Decatur, Indiana

■ 374 TWO BLOWN CLEAR GLASS LAMPS

NEW ENGLAND GLASS CO., 19TH CENTURY

The first a saucer-base whale-oil lamp with 8-panel bowl, baluster stem and fold-over rim, the second a miniature sparking lamp with applied handle. Together with a clear glass whale-oil lamp with hollow stem and square base. 3 *pieces. Heights* 3 *to* 9 *inches* (7.5 *to* 23 *cm.*)

See illustration of one following page

■ 375 UNUSUAL CLEAR GLASS PITCHER WITH COIN IN KNOP

19TH CENTURY

With applied handle and knopped circular foot containing 1838 coin. *Height* 9½ *inches* (24.5 *cm.*)

See illustration following page

■ 376 EARLY FREE-BLOWN MEDIUM-GREEN DEEP BOWL

NEW YORK STATE, EARLY 19TH CENTURY

Having folded rim. *Height* 6 *inches* (15 *cm.*); *diameter* 7½ *inches* (19 *cm.*)

See illustration following page

■ 377 FREE-BLOWN MEDIUM-BLUE VASE AND MATCHING WITCH BALL

PITTSBURGH, 19TH CENTURY

Having flaring rim, tapered cylindrical neck and bulbous base; on a circular foot. *Overall height* 12 *inches* (31 *cm.*)

See illustration following page

■ 378 TWO MOLD-BLOWN TABLE ARTICLES

PITTSBURGH, 19TH CENTURY

The first a clear glass pitcher with eight vertical ribs and applied strap handle, the second a deep-amethyst glass decanter with eight ribs. *Heights* 7 *to* 11 *inches* (18 *to* 22 *cm.*)

See illustration of decanter following page

[374] [375] [376] [377] [378]

[379] [380] [381] [382] [383] [379]

[384] [385] [386] [387] [388] [384]

■ 379 **PAIR OF COBALT-BLUE PRESSED GLASS CANDLESTICKS** *SANDWICH, 19TH CENTURY*

With paneled sides and baluster standards, on square bases. *Height* 8½ *inches* (22 *cm.*)

Note: For similar examples, see McKearin, pls. 191–192.

See illustration opposite page

■ 380 **MOLD-BLOWN RED-AMBER PINT CALABASH BOTTLE** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the left, with vertical neck and flattened collar. *Height* 8¼ *inches* (21 *cm.*)

See illustration opposite page

■ 381 **FREE-BLOWN 'COLD BLUE' PITCHER** *POSSIBLY LANCASTER, NEW YORK, 19TH CENTURY*

Having a threaded lip, applied handle and crimped foot. *Height* 8¼ *inches* (21 *cm.*)

Note: For related examples from the same factory, see McKearin, pl. 67, Nos. 6 and 7 and text, p. 95.

Provenance:

Formerly in the collection of George S. and Helen McKearin.

See illustration opposite page

■ 382 **LARGE MOLD-BLOWN DEEP-AMBER PINT CHESTNUT FLASK** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanding vertical ribs. *Height* 7¼ *inches* (18.2 *cm.*)

See illustration opposite page

■ 383 **MOLD-BLOWN CITRON PINT CALABASH BOTTLE** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the right and a vertical lip with flattened collar. *Height* 7⅞ *inches* (19.5 *cm.*)

See illustration opposite page

■ 384 **TWO CLEAR STIEGEL-TYPE ENGRAVED FLIP GLASSES** *19TH CENTURY*

Both with thinly-etched floral decoration above paneled sides. Together with a Stiegel-type pitcher engraved with tulips and other flowers, with applied handle and circular foot. 3 *pieces.*

Heights 6 *inches* (15 *cm.*)

See illustration opposite page

■ 385 **COBALT-BLUE RIB-BLOWN DECANTER** *PITTSBURGH, 19TH CENTURY*

Having eight ribs and flaring lip. Together with a cobalt-blue Midwestern vase with turned rim. 2 *pieces. Height* 9½ *inches* (24 *cm.*)

See illustration opposite page and page 136

■ 386 **TWO MOLD-BLOWN HALF-PINT CHESTNUT FLASKS** *ZANESVILLE, OHIO, 19TH CENTURY*

The first in light-green glass having 24 expanded vertical ribs, the second also with 24 expanded vertical ribs, in amber glass. *Height* 4½ *inches* (11.5 *cm.*)

See illustration opposite page

■ 387 **RARE FREE-BLOWN GREEN GLASS HOLLOW-HANDLED PITCHER** *ZANESVILLE, OHIO, 19TH CENTURY*

Having threaded neck and applied hollow handle. *Height* 7¼ *inches* (18.5 *cm.*)

See illustration opposite page

■ 388 **TWO CLEAR FLINT GLASS RIBBED COVERED COMPOTES** *PITTSBURGH AND MID-WESTERN, 19TH CENTURY*

The first from Pittsburgh having eight ribs, a domed cover and tear-drop finial; on a knopped and footed base, the second having twelve ribs, flattened finial and footed pedestal base. *Heights* 7¾ *to* 10½ *inches* (19.5 *to* 26.5 *cm.*)

Note: Similar pieces are illustrated in McKearin, pl. 52, Nos. 4 and 5.

See illustration of the first opposite page

■ 389 **RARE CLEAR GLASS 'BEEHIVE' QUART PITCHER** *ATTRIBUTED TO KERN, SANDWICH, 19TH CENTURY*

Entire body tooled, with applied handle and circular foot. *Height* 7¼ *inches* (18.5 *cm.*)

See illustration following page

■ 390 **MOLD-BLOWN AMBER PINT CALABASH BOTTLE** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the right and a vertical neck with flattened collar. *Height* 8⅛ *inches* (20.5 *cm.*)

See illustration following page

[389] [390] [391] [409] [391] [392] [393]

[394] [395] [396] [397] [398] [399]

[400] [401] [402] [403] [404] [405] [406] [407] [408]

■ 391 THREE STIEGEL-TYPE MOLD-BLOWN CLEAR GLASS WINES *PROBABLY PENNSYLVANIA, LATE 18TH CENTURY*

Having ribbed bowls and fold-over foot rims. Together with a Pittsburgh diamond-cut tumbler and matching wine. 5 *pieces.*

Height 4 *inches* (10 *cm.*)

See illustration opposite page

■ 392 TWO MID-WESTERN BOTTLES *OHIO, 19TH CENTURY*

The first a calabash bottle from Zanesville in aqua glass, having 24 expanded ribs swirled to the right, a vertical neck and flattened collar, the second a free-blown green glass chestnut flask from Ohio.

Height 7 *to* 7½ *inches* (18 *to* 19 *cm.*)

See illustration opposite page

■ 393 LARGE CLEAR GLASS CHALICE *PROBABLY MID-WESTERN, 19TH CENTURY*

Having a knop stem with red, white and blue swirls; on a circular foot. Together with a Bohemian engraved yellow and clear glass chalice. 2 *pieces. Height* 10½ *inches* (26.5 *cm.*)

See illustration opposite page

■ 394 BLOWN RED-AMBER FOOTED VASE *STODDARD, NEW HAMPSHIRE, 19TH CENTURY*

Having a gauffered rim, on a footed pedestal base.

Height 10 *inches* (26.5 *cm.*)

Note: For related examples, see McKearin, pl. 72 Nos. 4 and 7.

Provenance:

Sold in these rooms as part of the sale of the collection of William T. Howe, November, 1940.

See illustration opposite page

■ 395 RARE FREE-BLOWN DEEP-BLUE PITCHER *SOUTH JERSEY, 19TH CENTURY*

Having molded lip, applied strap handle and circular foot.

Height 5¾ *inches* (14.5 *cm.*)

Provenance:

Formerly in the collection of George S. and Helen McKearin.

See illustration opposite page

■ 396 MOLD-BLOWN GOLDEN-AMBER QUART CALABASH BOTTLE *ZANESVILLE, OHIO, MID-19TH CENTURY*

Having 24 expanded ribs swirled to the right, a vertical lip with flattened collar. *Height* 9¾ *inches* (24.5 *cm.*)

See illustration opposite page

■ 397 RARE STIEGEL-TYPE AMETHYST DIAMOND-DAISY PERFUME BOTTLE *PROBABLY PENNSYLVANIA, 19TH CENTURY*

With long petals and ovoid centers. *Height* 5½ *inches* (14 *cm.*)

Note: A similar example is illustrated in McKearin, pl. 231, Nos. 1 and 3.

See illustration opposite page

■ 398 PAIR OF VASELINE PRESSED GLASS PETAL-FORM CANDLESTICKS

Height 7 *inches* (18 *cm.*)

See illustration opposite page

■ 399 LARGE FREE-BLOWN AQUA TWO-QUART PITCHER *PROBABLY CLEVELAND GLASS CO., NEW YORK STATE, 19TH CENTURY*

Having a threaded neck and ribbed handle.

Height 8 *inches* (20.5 *cm.*)

Note: For related pieces from the same factory, see McKearin, pl. 65, No. 5

See illustration opposite page

■ 400 MOLD-BLOWN GREEN THREE-QUARTER PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs, swirled to the right. Together with a small green chestnut flask with vertical ribbing, also from Zanesville. 2 *pieces. Height* 5⅞ *inches* (14.5 *cm.*)

See illustration opposite page

■ 401 TWO STIEGEL-TYPE ENAMELLED GLASS VESSELS *19TH CENTURY*

The first a small mug with applied strap handle and circular foot, decorated with houses and flowers, the second a half-pint flask decorated with Masonic emblems on the obverse and a German inscription on the reverse; both in red, yellow, blue and white enamel. *Heights* 3½ *to* 5½ *inches* (9 *to* 14 *cm.*)

See illustration opposite page

■ 402 RARE BLOWN THREE-MOLD CLEAR GLASS PINT PITCHER *KEENE, NEW HAMPSHIRE, 19TH CENTURY*

In the *Sunburst* (motif 5), with finely ribbed applied handle. Together with two blown-mold small bowls and a blown three-mold footed salt. 4 *pieces. Height* 5⅞ *inches* (17 *cm.*) (McK GIII-16)

See illustration opposite page

■ 403 MOLD-BLOWN DEEP RED-AMBER HALF-PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 ribs, swirled to the left. *Height* 4¾ *inches* (12 *cm.*)

See illustration preceding page

■ 404 RARE BLOWN THREE-MOLD OLIVE-AMBER EGG CUP *NEW ENGLAND, POSSIBLY COVENTRY, 19TH CENTURY*

With diamond-diapering above ribbing; on a small drawn and tooled foot. Together with a deep-amber blown three-mold inkwell from Coventry. 2 *pieces. Height* 2¼ *inches* (5 *cm.*)

Exhibitions:

Dearborn, Michigan, The Henry Ford Museum, October–November, 1960.

See illustration preceding page

■ 405 FREE-BLOWN AMBER HANDLED MUG WITH MATCHING WITCH BALL *ZANESVILLE, OHIO, 19TH CENTURY*

With applied strap handle. *Overall height* 9½ *inches* (24 *cm.*)

See illustration preceding page

■ 406 MOLD-BLOWN AMBER HALF-PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 ribs swirled to the left. *Height* 5¼ *inches* (13.2 *cm.*)

See illustration preceding page

■ 407 THREE STIEGEL-TYPE ENAMELLED FLIP GLASSES *19TH CENTURY*

The first decorated with a parrot and flowers, the second decorated with castles and flowers, the third decorated with a bird and flowers. All in red, blue, yellow and white. *Heights* 3¾ *to* 4¾ *inches* (9.5 *to* 12 *cm.*)

Note: The parrot decorated flip glass was sold in these rooms as part of the sale of the collection of William W. Wood III, January, 1942.

Exhibitions:

The third flip glass, with bird and floral decoration, was exhibited at Dearborn, Michigan, The Henry Ford Museum, October through November, 1960

See illustration preceding page

■ 408 MOLD-BLOWN DEEP-AMBER HALF-PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Having expanded ogival arches, patterned in a 10-diamond mold. *Height* 5¼ *inches* (13 *cm.*)

Note: Sold in these rooms as part of the sale of the collection of William Wood III, January, 1942.

See illustration preceding page

■ 409 STIEGEL-TYPE AMETHYST FLASK *PROBABLY PENNSYLVANIA, LATE 18TH CENTURY*

Molded in a diamond-quilted pattern. *Height* 7 *inches* (18 *cm.*)

See illustration preceding page

■ 410 BLOWN CLEAR GLASS STIEGEL-TYPE COVERED SUGAR BOWL *PROBABLY PENNSYLVANIA, LATE 18TH CENTURY*

The cover with tear-drop finial; on a footed pedestal base. Small chip in finial. *Height* 9½ *inches* (24 *cm.*)

■ 411 TWO MOLD-BLOWN PINT CLUB DECANTERS *OHIO, 19TH CENTURY*

The first from Zanesville, in aqua, with 24 expanded vertical ribs, vertical neck and flattened collar, the second in green glass with 18 vertical ribs, vertical neck and flattened collar.

Height 8¼ *inches* (21 *cm.*)

See illustration opposite page

■ 412 MOLD-BLOWN DEEP-AMBER PINT CALABASH BOTTLE *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the left, with vertical lip and flattened collar. *Height* 7¾ *inches* (19.5 *cm.*)

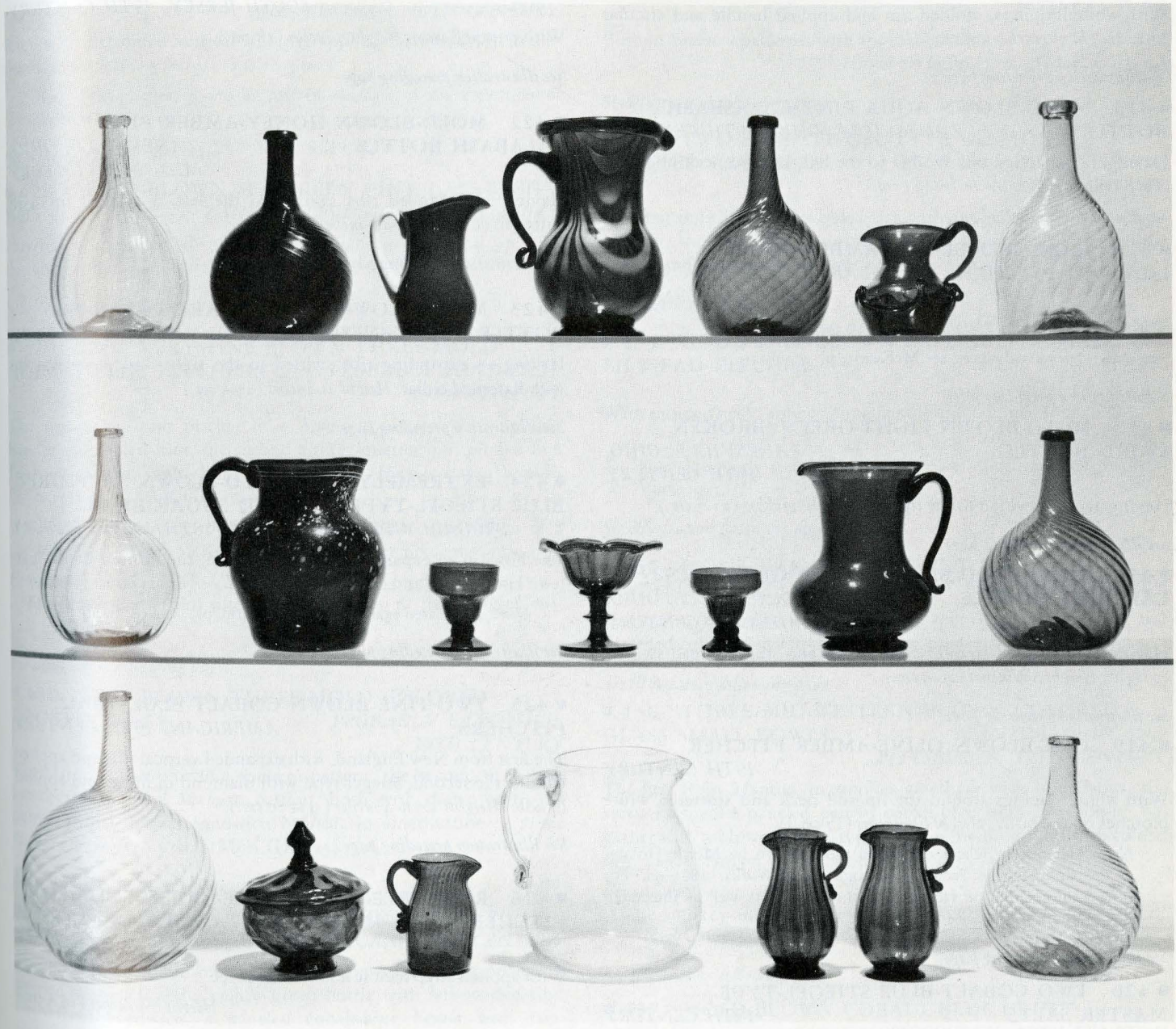
See illustration opposite page

■ 413 FINE BLOWN COBALT-BLUE AND OPAQUE WHITE SMALL PITCHER *PITTSBURGH, 19TH CENTURY*

In lead glass. *Height* 5 *inches* (12.7 *cm.*)

Note: For related pieces, see McKearin, pl. 54, No. 1

See illustration opposite page



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■ 414 **FREE-BLOWN DEEP-BLUE PITCHER** *SOUTH JERSEY, 19TH CENTURY*

With white loopings, molded rim and applied handle and circular foot. *Height* 7½ *inches* (19 *cm.*)

See illustration preceding page

■ 415 **MOLD-BLOWN AQUA PINT CALASBASH BOTTLE** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the left, vertical neck and flattened collar. *Height* 8¼ *inches* (21 *cm.*)

See illustration preceding page

■ 416 **RARE FREE-BLOWN AMBER SMALL LILY-PAD PITCHER** *PROBABLY NEW YORK STATE, 19TH CENTURY*

With applied handle. *Height* 4 *inches* (10 *cm.*)

Note: For related pieces, see McKearin, pl. 20, No. 1.

See illustration preceding page

■ 417 **MOLD-BLOWN LIGHT-GREEN 'BROKEN SWIRL' BOTTLE** *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 ribs, swirled to the right. *Height* 8½ *inches* (21.5 *cm.*)

See illustration preceding page

■ 418 **RARE MOLD-BLOWN LIGHT-GREEN PINT CALABASH BOTTLE** *ZANESVILLE, OHIO, MID-19TH CENTURY*

Having 24 expanded straight-vertical ribs and single thread swirled to right. *Height* 8⅛ *inches* (20.5 *cm.*)

See illustration preceding page

■ 419 **FREE-BLOWN OLIVE-AMBER PITCHER** *19TH CENTURY*

With white loopings around the lip and neck and scattered white blotches on the body. *Height* 6¾ *inches* (17 *cm.*)

Note: This pitcher relates closely to those blown by Morris Holmes at the Congressville Factory. Saratoga Glass Works, 1865–90. For further information on Holmes and the factory, as well as illustrated examples of the glass, see McKearin, p. 187, pl. 69.

See illustration preceding page

■ 420 **TWO COBALT-BLUE STIEGEL-TYPE MASTER SALTS** *19TH CENTURY*

The first with ribbed foot and expanded vertical ribbing, the second vertically ribbed with a 6-petal foot. Together with a Pittsburgh-type cobalt-blue compote with fold-over rim and an Amelung-type smokey-gray firing glass with hollow stem. 4 *pieces.*

Heights 2½ *to* 4 *inches* (6.2 *to* 10 *cm.*)

See illustration preceding page

■ 421 **FREE-BLOWN COBALT-BLUE DOUBLE STRAP-HANDLED PITCHER** *SOUTH JERSEY, 19TH CENTURY*

With crimped foot. *Height* 7 *inches* (18 *cm.*)

See illustration preceding page

■ 422 **MOLD-BLOWN HONEY-AMBER PINT CALABASH BOTTLE** *ZANESVILLE, OHIO, MID-19TH CENTURY*

Having 24 expanded ribs swirled to the left, a vertical lip with flattened collar. *Height* 8 *inches* (20 *cm.*)

See illustration preceding page

■ 423 **MOLD-BLOWN AQUA QUART CALABASH BOTTLE** *ZANESVILLE, OHIO, MID-19TH CENTURY*

Having 24 expanding ribs swirled to the right and a vertical lip with flattened collar. *Height* 10 *inches* (25.5 *cm.*)

See illustration preceding page

■ 424 **EXTREMELY FINE MOLD-BLOWN SAPPHIRE-BLUE STIEGEL-TYPE COVERED SUGAR BOWL** *PROBABLY PENNSYLVANIA, 18TH/19TH CENTURY*

The bowl in an expanded diamond pattern, the lid in a dahlia pattern. Has swirled and ribbed finial. *Overall height* 5⅛ *inches* (13 *cm.*)

Note: For related examples, see McKearin, pl. 31, Nos. 1 and 3.

See illustration preceding page

■ 425 **TWO FINE BLOWN COBALT-BLUE SMALL PITCHERS** *AMERICAN, 19TH CENTURY*

The first from New England, with expanded vertical ribs and applied handle, the second, Stiegel-type with diamond quilting and applied handle. *Heights* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration preceding page

■ 426 **RARE FREE-BLOWN PALE-GREEN SODA-LIME PITCHER** *PROBABLY WISTARBURG, NEW JERSEY, 18TH CENTURY*

With applied strap handle and thumb-piece.

Height 7¼ *inches* (18.5 *cm.*)

Provenance:
Formerly in the Spiegel collection

Exhibitions:
Dearborn, Michigan, The Henry Ford Museum, October–November, 1960.

See illustration preceding page

■ 427 TWO FINE STIEGEL-TYPE BLUE SMALL PITCHERS *PROBABLY PENNSYLVANIA OR MID-WESTERN, 19TH CENTURY*

Each with expanded vertical ribbing, applied handles and circular foot. *Heights* 4¾ *to* 5 *inches* (12 *to* 12.5 *cm.*)

Note: Sold in these rooms as part of the sale of the collection of William Howe, 1941

See illustration preceding page

■ 428 MOLD-BLOWN SEA-GREEN PINT CALABASH BOTTLE *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs swirled to the left and a vertical lip with flattened collar. *Height* 8½ *inches* (22 *cm.*)

See illustration preceding page

■ 429 TWO VERY FINE BLOWN THREE-MOLD COBALT-BLUE PITCHERS *PROBABLY SANDWICH, 19TH CENTURY*

The first a half-pint pitcher in a *Sunburst* pattern with applied handle and tooled foot, the second a three-quarter pint pitcher in a *Sunburst* pattern, with clear applied handle. *Heights* 4 *to* 4¼ *inches* (10 *to* 10.5 *cm.*) (McK GIII-24)

Note: Accompanying the half-pint footed pitcher is a portion of a letter from George McKearin identifying and describing the piece.

Provenance:

The three-quarter pint pitcher was formerly in the Quigley collection.

See illustration following page

■ 430 TWO BLOWN THREE-MOLD COLORED FOOTED SALTS *PROBABLY SANDWICH, 19TH CENTURY*

The first in cobalt-blue in a *Sunburst* pattern, the second in a deep amethyst, also in a *Sunburst* pattern, both with drawn feet. Together with a blown Sandwich hat/salt in amethystine. 3 *pieces. Height* 2½ *inches* (6.5 *cm.*) (McK GIII-25)

See illustration following page

■ 431 COLLECTION OF MOLD-BLOWN SCENT BOTTLES *AMERICAN, 19TH CENTURY*

Comprising a medium-blue bottle with tam-o'shanter stopper, ribs swirled to the left and a yellow-green bottle with left-swirled ribs, both from Sandwich, a paneled cobalt-blue bottle with tam-o'shanter stopper from Pittsburgh and an amethyst glass bottle with vertical ribs and tam-o'shanter stopper. 5 *pieces.*

Heights 6½ *to* 7¼ *inches* (16.5 *to* 18.5 *cm.*)

Note: The medium-blue Sandwich-type bottle was formerly in the Klein collection.

See illustration following page

■ 432 TWO BLOWN THREE-MOLD COBALT-BLUE MINIATURE PITCHERS *PROBABLY SANDWICH, 19TH CENTURY*

Both in *Sunburst* patterns, with applied handles.

Height 2¾ *inches* (7 *cm.*) (McK GIII-24)

See illustration following page

■ 433 TWO FINE STIEGEL-TYPE DIAMOND-QUILTED CREAMERS *PROBABLY MID-WESTERN, 19TH CENTURY*

The first in brilliant deep-blue glass with applied handle and circular foot, the second of baluster form in blue glass with applied handle and circular foot. *Height* 4 *to* 4¾ *inches* (10 *to* 12 *cm.*)

See illustration following page

■ 434 GOOD FREE-BLOWN PALE-GREEN SMALL LILY-PAD PITCHER *NEW YORK STATE, 19TH CENTURY*

With molded neck, applied strap handle and crimped foot.

Height 4 *inches* (12 *cm.*)

Note: Previously sold in the McClay Sale, Anderson Galleries, New York, 1935.

See illustration following page

■ 435 MOLD-BLOWN AQUA PINT CALABASH BOTTLE *ZANESVILLE, OHIO, MID-19TH CENTURY*

Having 24 expanded ribs swirled to the right, vertical lip and flattened collar. *Height* 8¼ *inches* (21 *cm.*)

See illustration following page

■ 436 THREE MID-WESTERN BLOWN COLORED GLASS SMALL BOWLS *MANTUA, OHIO AND PITTSBURGH, 19TH CENTURY*

The first from Mantua, in smokey-amethyst with folded rim, the second a small 8-paneled pan in cobalt-blue from Pittsburgh. Together with a blown Stiegel-type bowl in medium-blue with folded rim. 3 *pieces. Heights* 1½ *to* 2 *inches* (4 *to* 5 *cm.*)

Provenance:

The smokey-amethyst bowl was formerly in the collection of Neil C. Gest.

See illustration following page

■ 437 MOLD-BLOWN COBALT-BLUE CRUET *PITTSBURGH, 19TH CENTURY*

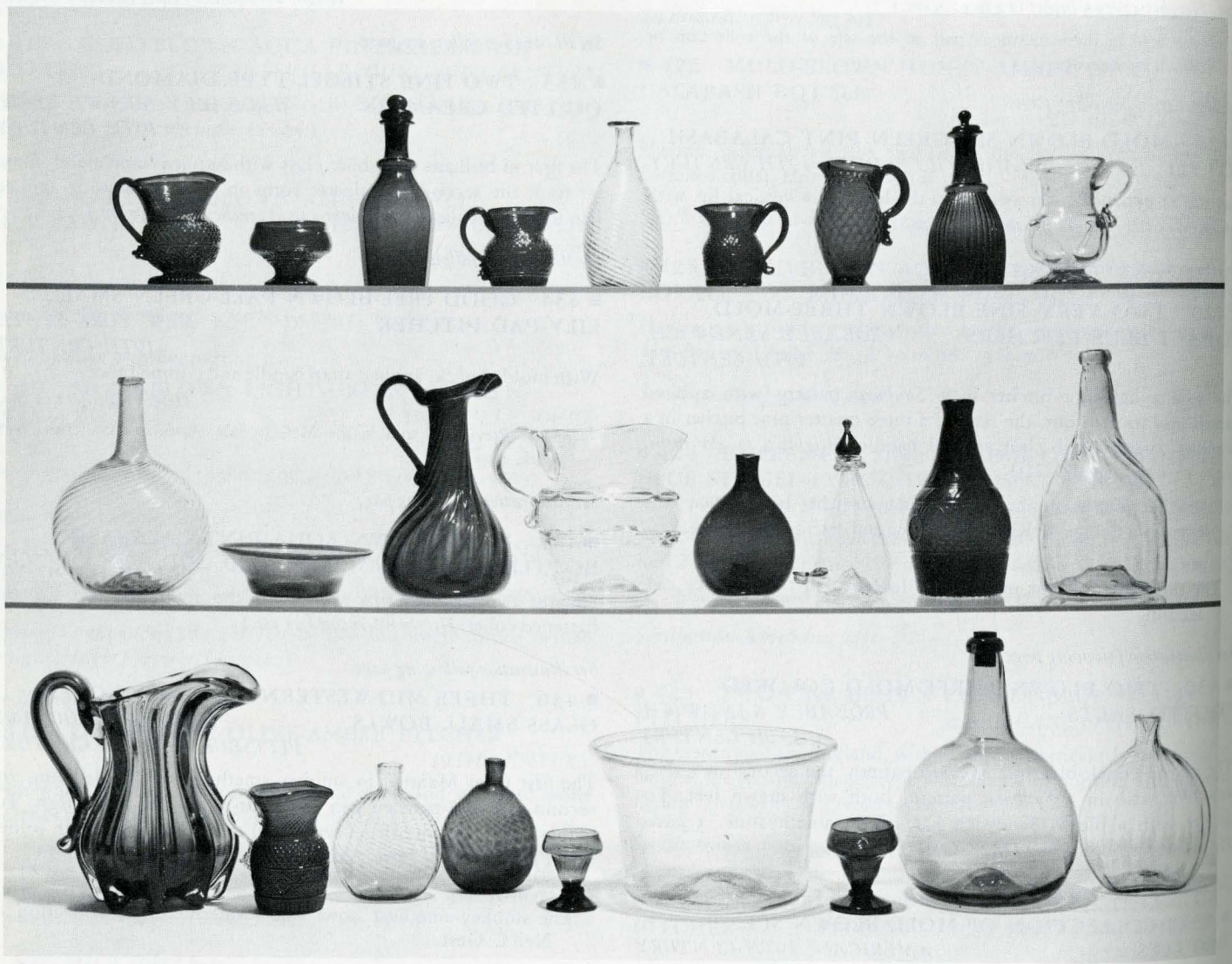
An 18-rib cruet with folded rim and applied handle.

Height 8½ *inches* (21.5 *cm.*)

Provenance:

Formerly in the collection of George S. and Helen McKearin.

See illustration following page



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■ 438 **TWO SOUTH BOSTON CLEAR GLASS TABLE ARTICLES** *CIRCA 1820*

Both with applied guilloche decoration, the first a pitcher with applied handle, the second a plate with fold-over rim. *Height* 6 *inches* (15 *cm.*); *diameter* 6¾ *inches* (17 *cm.*)

See illustration opposite page

■ 439 **TWO MID-WESTERN HALF-PINT CHESTNUT FLASKS** *AMERICAN, 19TH CENTURY*

The first a mold-blown moonstone flask having 14 expanded vertical ribs, the second free-blown, from Zanesville, Ohio, in red-amber. *Heights* 4¾ *inches* (12 *cm.*)

See illustration opposite page

■ 440 **RARE CLEAR FLINT GLASS BIRDCAGE FOUNTAIN** *PROBABLY BOSTON-SANDWICH GLASS CO., 19TH CENTURY*

With cobalt-blue finial and blue-rimmed waterspout. Together with a clear glass whale-oil lamp with cork stopper. Spout of lamp is broken. *Height* 7 *inches* (18 *cm.*) (GI-12)

Note: For a similar example of a birdcage fountain, see, McKearin, pl. 127, No. 7.

See illustration opposite page

■ 441 **RARE OLIVE-GREEN BLOWN THREE-MOLD PINT DECANTER** *STODDARD, NEW HAMPSHIRE, 19TH CENTURY*

In the *Bull's-Eye Sunburst* pattern. *Height* 7½ *inches* (19 *cm.*) (McK GIII-16)

Note: A similar piece is illustrated in McKearin pl. 119, fig. 2.

See illustration opposite page

■ 442 **MOLD-BLOWN STRAIGHT-SIDED CYLINDRICAL BOTTLE** *MANTUA OR ZANESVILLE, OHIO, 19TH CENTURY*

Having 16 expanded vertical ribs swirled to the left and flattened collar. Together with a 24-rib clear glass paneled pitcher from Zanesville. 2 *pieces. Height* 9¼ *inches* (23.5 *cm.*)

Note: For a similar example, see McKearin, pl. 236, No. 5.

See illustration opposite page

■ 443 **MOLD-BLOWN DEEP-RED HOLLOW-HANDLED PITCHER** *PITTSBURGH, 19TH CENTURY*

Having 8 vertical 'pillar' ribs and applied hollow handle. *Height* 8¼ *inches* (21 *cm.*)

See illustration opposite page

■ 444 **TWO MOLD-BLOWN HALF-PINT CHESTNUT FLASK** *ZANESVILLE, OHIO, 19TH CENTURY*

The first in amber glass with 24 ribs swirled to the right, the second in green glass with 24 ribs in a broken swirl. *Heights* 4¾ *inches* (12 *cm.*)

Note: The green broken-swirl bottle was formerly in the ecollection of Rhea Mansfield Knittle.

See illustration opposite page

■ 445 **TWO MOLD-BLOWN BLUE STIEGEL-TYPE MASTER SALTS** *19TH CENTURY*

The first of cobalt-blue glass in an expanded diamond pattern, the second in medium-blue with expanded vertical ribbing. *Heights* 2¾ *to* 3 *inches* (7 *to* 7.5 *cm.*)

See illustration opposite page

■ 446 **TWO LARGE FREE-BLOWN COLORED GLASS PANS** *NEW YORK STATE AND SOUTH JERSEY, 19TH CENTURY*

The first a large aqua pan from New York State with folded rim, the second a deep bowl from South Jersey in cobalt-blue with folded rim. *Heights* 5¼ *to* 5½ *inches* (13 *to* 14 *cm.*)

See illustration opposite page

■ 447 **MOLD-BLOWN GREEN PINT CHESTNUT FLASK** *MANTUA, OHIO, 19TH CENTURY*

Having 16 expanded vertical ribs. *Height* 6¼ *inches* (15.7 *cm.*)

See illustration opposite page

■ 448 **FREE-BLOWN DEEP-GREEN GLOBULAR BOTTLE** *NEW GENEVA GLASS WORKS, 19TH CENTURY*

With rounded collar and cork stopper. Some bubbles on inside. *Height* 9¾ *inches* (24.5 *cm.*)

Note: A virtually identical example is illustrated in McKearin, pl. 46, No. 3.

See illustration opposite page

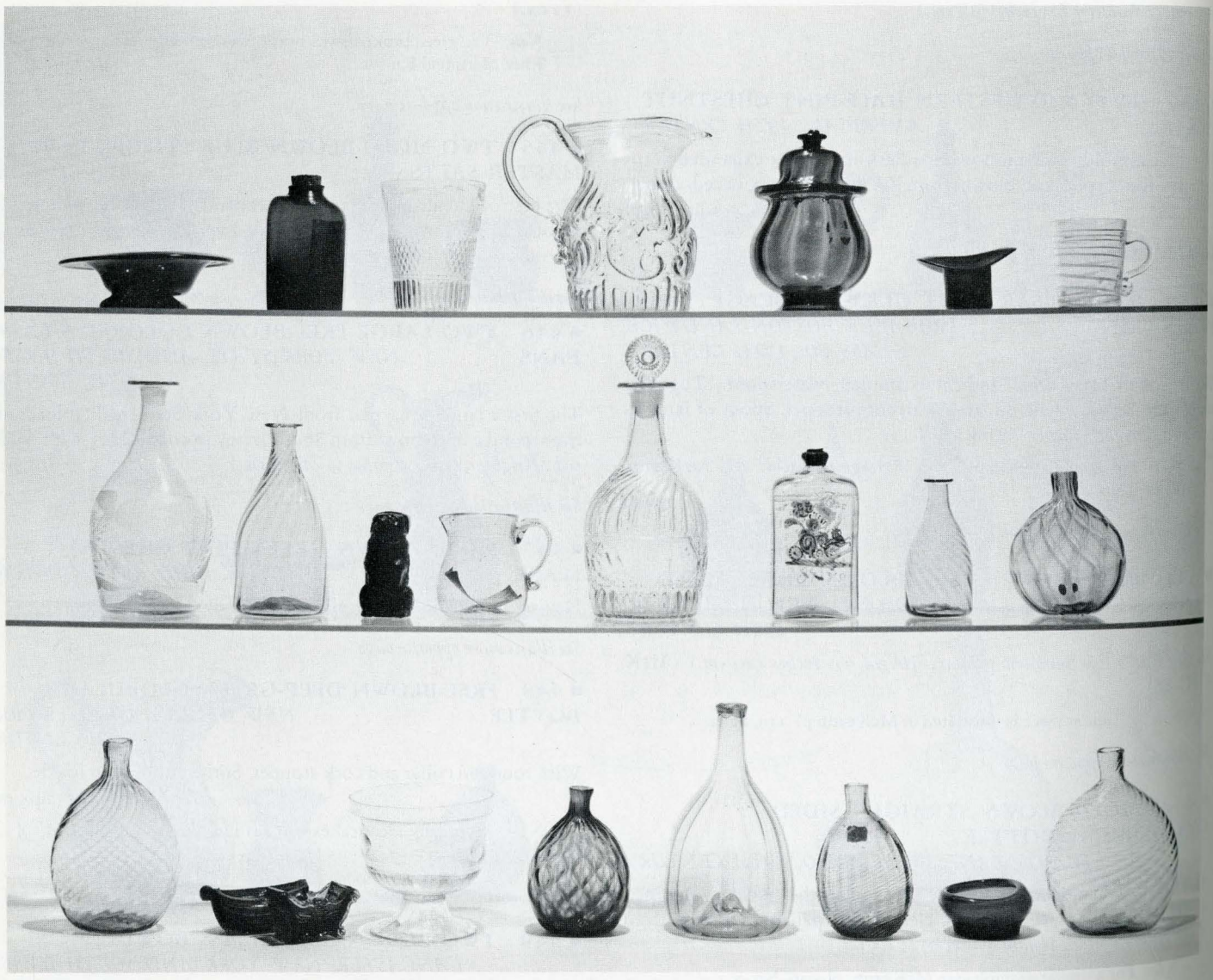
■ 449 **TWO BLOWN BLUE GLASS BOWLS** *LANCASTER, NEW YORK AND SOUTH JERSEY, 19TH CENTURY*

The first a 'cold-blue' pedestal bowl with hollow stem and folded rim from Lancaster, N.Y., the second a deep bowl with crimped foot from South Jersey. *Heights* 2 *to* 5 *inches* (5 *to* 12.5 *cm.*)

Provenance:

The cold-blue pedestal bowl was exhibited Dearborn, Michigan, The Henry Ford Museum, October–November, 1960

See illustration following page



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■ 450 **TWO COLORED GLASS BOTTLES**
AMERICAN, 19TH CENTURY

The first an olive-green soda bottle, purportedly belonging to President Taylor's wife, of New England origin and having paneled sides, the second a pattern-molded bottle in bright-blue with diamond-molded base above a ribbed neck with flaring lip. *Heights* 4¾ *to* 7¼ *inches* (12 *to* 13 *cm.*)

Note: A note inside the olive-green bottle reads: *From Ann Welborn's collection, Helen Stedmans gave it to me, Great Grandmother's soda bottle, Catharine Taylor's soda bottle, wife of President Taylor.*

See illustration opposite page

■ 451 **TWO BLOWN THREE-MOLD CLEAR FLINT GLASS FLIP GLASSES** *PROBABLY SANDWICH, 19TH CENTURY*

The first in the *Diamond* (type XIII) pattern, the second in a *Sunburst* pattern, (motif 10). *Heights* 4⅞ *to* 5½ *inches* (12 *to* 14 *cm.*) (McK GII-33 and GIII-22)

See illustration opposite page

■ 452 **BLOWN THREE-MOLD CLEAR GLASS QUART PITCHER** *PROBABLY SANDWICH, 19TH CENTURY*

In the *Shell and Ribbing* pattern, with applied three-rib handle.
Height 7 *inches* (18 *cm.*) (GV-8)

See illustration opposite page

■ 453 **MOLD-BLOWN AMETHYST SUGAR BOWL WITH A COVER** *PITTSBURGH, 19TH CENTURY*

Having 8 expanded vertical ribs, the cover, of different origin, with swirled ribbing, fold-over rim and flattened finial. Together with a amethyst diamond-pattern vigil light. 3 *pieces.* Excellent condition.
Height 7 *inches* (18 *cm.*)

See illustration opposite page

■ 454 **COLLECTION OF BLOWN GLASS HATS, WHIMSEYS AND TOYS**
STODDARD, NEW HAMPSIRE, NEW YORK STATE AND SOUTH JERSEY, 19TH CENTURY

Comprising an olive-green stove-pipe hat from Stoddard, an aqua top hat and a low-brimmed hat from New York State, a large deep-aqua Ball Mason hat with folded rim, a light-green mold-blown miniature bowl, a light-green blown miniature footed bowl and a light-green miniature mug, from South Jersey, a light-aqua blown miniature basket with twist-handle from New York State. Together with a 20-rib aqua whiskey taster from New Geneva, and a blown light-green ink. 10 *pieces. Heights* 1½ *to* 2½ *inches* (3.5 *to* 6.5 *cm.*)

See illustration opposite page

■ 455 **RARE CLEAR LACY GLASS 'GOTHIC ARCH' COVERED HONEY DISH**
SANDWICH, 19TH CENTURY

The dish with alternating hearts and Gothic arches. Small chip at right corner, crack on side. *Height* 5½ *inches* (14 *cm.*)

Note: A virtually identical piece is in the collection of Channing Hare-Mountfort Coolidge at the Bennington Museum, Bennington, Vermont and in the collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan.

Illustrated in McKearin, pl. 134, No. 2.

■ 456 **TWO ENGRAVED CLEAR GLASS TABLE ARTICLES** *PITTSBURGH, 19TH CENTURY*

The first a celery vase engraved with drapery swags above molded flutes; on a footed circular base, the second a decanter engraved with an American eagle and shield. *Heights* 8¾ *to* 9 *inches* (22.3 *to* 23 *cm.*)

See illustration opposite page and page 136

■ 457 **COLLECTION OF FIVE GREEN GLASS BOTTLES** *KENT AND MANTUA, OHIO, 19TH CENTURY*

Comprising a deep-green, 16-rib nursing bottle from Mantua, a ribbed green glass nursing bottle from Kent, Ohio, two free-blown green glass bottles with flaring lips, and a green glass mold-blown bottle with ribs swirled to the right. 5 *pieces*
Heights 6¼ *to* 7½ *inches* (16 *to* 19 *cm.*)

See illustration opposite page

■ 458 **SMALL 'BLACK' GLASS BEAR POMADE BOTTLE** *PROBABLY SANDWICH, 19TH CENTURY*

Together with another bear pomade bottle, in light-blue glass. 2 *pieces. Height* 4 *inches* (10 *cm.*)

See illustration opposite page

■ 459 **RARE EARLY MOLD-BLOWN PALE-GREEN GLASS PITCHER** *PROBABLY PHILADELPHIA, EARLY 19TH CENTURY*

A 20-rib small pitcher with threaded neck and applied strap handle. Together with a clear glass Stiegel-type ribbed pitcher with large circular foot. 2 *pieces. Height* 3¾ *inches* (9.5 *cm.*)

Note: A note found in the pitcher stating . . . 'Blown in Glass Factory in Philadelphia, Pennsylvania, 1813' accompanies this lot.

See illustration opposite page

■ 460 TWO BLOWN-MOLD CLEAR GLASS DECANTERS *SANDWICH AND MT. VERNON, N.Y., 19TH CENTURY*

The first a pint 2-mold square decanter with diamond diapering, the second from Mt. Vernon, New York in a *Sunburst* pattern inscribed *WINE*. *Heights 9 to 11 inches (23 to 28 cm.)* (McK GII-28 and GIII-2)

See illustration preceding page

■ 461 STIEGEL-TYPE ENAMEL BOTTLE *19TH CENTURY*

Ornamented with flowers and birds, in red, white, blue, yellow and green. Together with an enameled bottle with a German inscription and the date 1785. *2 pieces. Height 6 inches (15 cm.)*

See illustration preceding page

■ 462 TWO MOLD-BLOWN BOTTLES *MANTUA, OHIO, 19TH CENTURY*

The first a half-pint bottle in citron with 16 ribs swirled to the left, the second a light-green bottle with 16 vertical ribs, double vertical lip and flattened collar. Together with a Midwestern free-blown handled jug in deep amber. *3 pieces. Heights 4¾ to 9¾ inches (12 to 24.5 cm.)*

See illustration preceding page

■ 463 FINE GREEN DIAMOND-QUILTED HALF-PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Patterned in a 10-diamond mold. *Height 5¼ inches (13.5 cm.)*

Note: Sold in these rooms as part of the collection of William Wood III, January 1942.

See illustration preceding page

■ 464 MOLD-BLOWN GREEN PINT CHESTNUT FLASK *ZANESVILLE, OHIO, 19TH CENTURY*

Having 24 expanded ribs, swirled to the right. *Height 6⅜ inches (17 cm.)*

See illustration preceding page

■ 465 COLLECTION OF FIVE LACY GLASS SALTS *SANDWICH, 19TH CENTURY*

Comprising a *Chariot* in opaque white, a *Lyre* in clear glass, a *Basket of Flowers* in clear and opaque, a *Boat* in cobalt-blue and a *Acanthus Leaf* in amber. Together with a Midwestern salt in medium blue. *6 pieces. Heights 1½ inches (4 cm.)*

See illustration preceding page

■ 466 THREE CLEAR GLASS BLOWN THREE-MOLD TABLE ARTICLES *SANDWICH AND STODDARD, 19TH CENTURY*

The first a rare footed sugar bowl in the *Sunburst* pattern (motif 4), with applied pedestal foot and folded edge, the second a small footed bowl in the *Sunburst* pattern, with folded rim and circular foot, the third an 8-inch bowl in a *Sunburst* pattern, with folded rim from Stoddard. First piece has crack in foot. *Heights 3 to 5 inches (7.5 to 12.5 cm.)*

Provenance:

The rare footed bowl was formerly in the collection of Neil C. Gest.

Exhibitions:

The Stoddard bowl was exhibited Dearborn, Michigan, The Henry Ford Museum, October–November, 1960

See illustration preceding page

■ 467 STIEGEL-TYPE PATTERN-MOLDED AMETHYST PERFUME FLASK

In an expanded diamond/ogival pattern. *Height 5½ inches (13.5 cm.)*

Note: This flask was sold in these rooms as part of the collection of William Wood, III, January, 1942.

See illustration preceding page

■ 468 MOLD-BLOWN LIGHT YELLOW-GREEN 'MELON RIB' PINT CALABASH BOTTLE *KENT, OHIO, 19TH CENTURY*

Having 20 expanded vertical ribs and a vertical neck with flattened collar. *Height 8¼ inches (21 cm.)*

See illustration preceding page

■ 469 TWO MID-WESTERN BOTTLES *AMERICAN, 19TH CENTURY*

The first a mold-blown broken-swirl pitkin flask in citron, with 20 expanded ribs, from Kent, Ohio, the second, a free-blown bottle in deep-amber. *Heights 5⅛ to 5¾ inches (13.5 to 14.7 cm.)*

See illustration preceding page

■ 470 MISCELLANEOUS GROUP OF SALTS *AMERICAN, 19TH CENTURY*

Comprising a Midwestern lacy glass footed salt in the *Gothic Arch* pattern, a blown amethyst glass salt from Mantua, Ohio, a Stiegel-type clear glass salt with ribbing and another clear Stiegel-type diamond-patterned salt with petaled foot. *4 pieces. Heights 1½ to 2¾ inches (4 to 7 cm.)*

See illustration preceding page and page 136

■ 471 MOLD-BLOWN GREEN PINT CHESTNUT FLASK
ZANESVILLE, OHIO, 19TH CENTURY

Having 24 expanded ribs, swirled to the right.

Height 6¼ inches (16 cm.)

See illustration preceding page

■ 472 COLLECTION OF SIX PITKIN BOTTLES
PROBABLY EAST MANCHESTER, CONNECTICUT, 19TH CENTURY

The first of olive-green glass in a broken-swirl pattern, the second, free-blown in green glass, the third, free-blown in olive-amber glass, the fourth, free-blown in green glass, the fifth, free-blown in olive-amber and the sixth also free-blown in olive-amber.

Heights 4¾ to 7¼ inches (12 to 18.5 cm.)

Provenance:
Formerly in the collection of Harry Hall White.

See illustration following page

■ 473 TWO CLEAR GLASS COVERED SUGAR BOWLS
PITTSBURGH AND MID-WESTERN, 19TH CENTURY

The first from Pittsburgh, with deeply domed cover, ball finial, in-curving gallery and shaped petal-form foot, the second also with deeply domed cover, ball finial, in-curving gallery and circular foot.

Heights 6½ to 7 inches (16.5 to 18 cm.)

See illustration following page

■ 474 MOLD-BLOWN CLEAR GLASS PANEL-BASE PITCHER
MID-WESTERN, 19TH CENTURY

Having a 12-panel base, molded lip and applied hollow handle. *Height 6¾ inches (17 cm.)*

See illustration following page

■ 475 TWO OPAQUE WHITE PRESSED GLASS PITCHERS
19TH CENTURY

The first a small *Peace and Plenty* pitcher, the second a larger New England-type pitcher in a diamond-and-rib pattern. Together with a miniature brown-glazed hound-handled pitcher, possibly from Jersey Pottery. 3 *pieces. Heights 4½ to 6 inches (11.5 to 15 cm.)*

Note: A similar *Peace and Plenty* pitcher is illustrated in McKearin, pl. 62, Nos. 1 and 3.

See illustration following page

■ 476 THREE SMALL BLOWN PITCHERS
MID-WESTERN, 19TH CENTURY

The first from Zanesville, in light-green glass with applied hollow handle, the second, also from Zanesville, in clear glass with applied handle, the third, in clear glass, mold-blown with 24 ribs.

Heights 3¾ inches to 5¼ inches (9.5 to 13 cm.)

See illustration following page

■ 477 TWO MID-WESTERN CRUETS
19TH CENTURY

The first of clear glass with swirled loopings in white, the second of clear glass with tam-o'shanter stopper. Both with applied handles. *Heights 8½ to 9½ inches (21.5 to 24 cm.)*

See illustration of one following page

■ 478 RARE FREE-BLOWN LIGHT-GREEN DOUBLE STRAP-HANDLE PITCHER
MILLVILLE, SOUTH JERSEY, C. 1820

With molded neck, applied circular foot and double strap handle. Together with a Millville 'Darner' paperweight. 2 *pieces.*

Height 5½ inches (14 cm.)

Provenance:
Formerly in the collection of George S. and Helen McKearin.

See illustration following page

■ 479 TWO PRESSED LACY GLASS BOWLS
CAMBRIDGE AND MID-WESTERN, 19TH CENTURY

The first, from Cambridge, in clear glass in the *Industries* pattern, the second, Midwestern, in light-green glass in the *Lyre* pattern. Small rim chip on the light-green bowl. *Diameters 6⅛ to 6¾ inches (15.5 to 17 cm.)*

Note: The *Industries* bowl is illustrated in McKearin, pl. 141.

See illustration following page

■ 480 TWO BLOWN GLASS ARTICLES
ZANESVILLE, OHIO, 19TH CENTURY

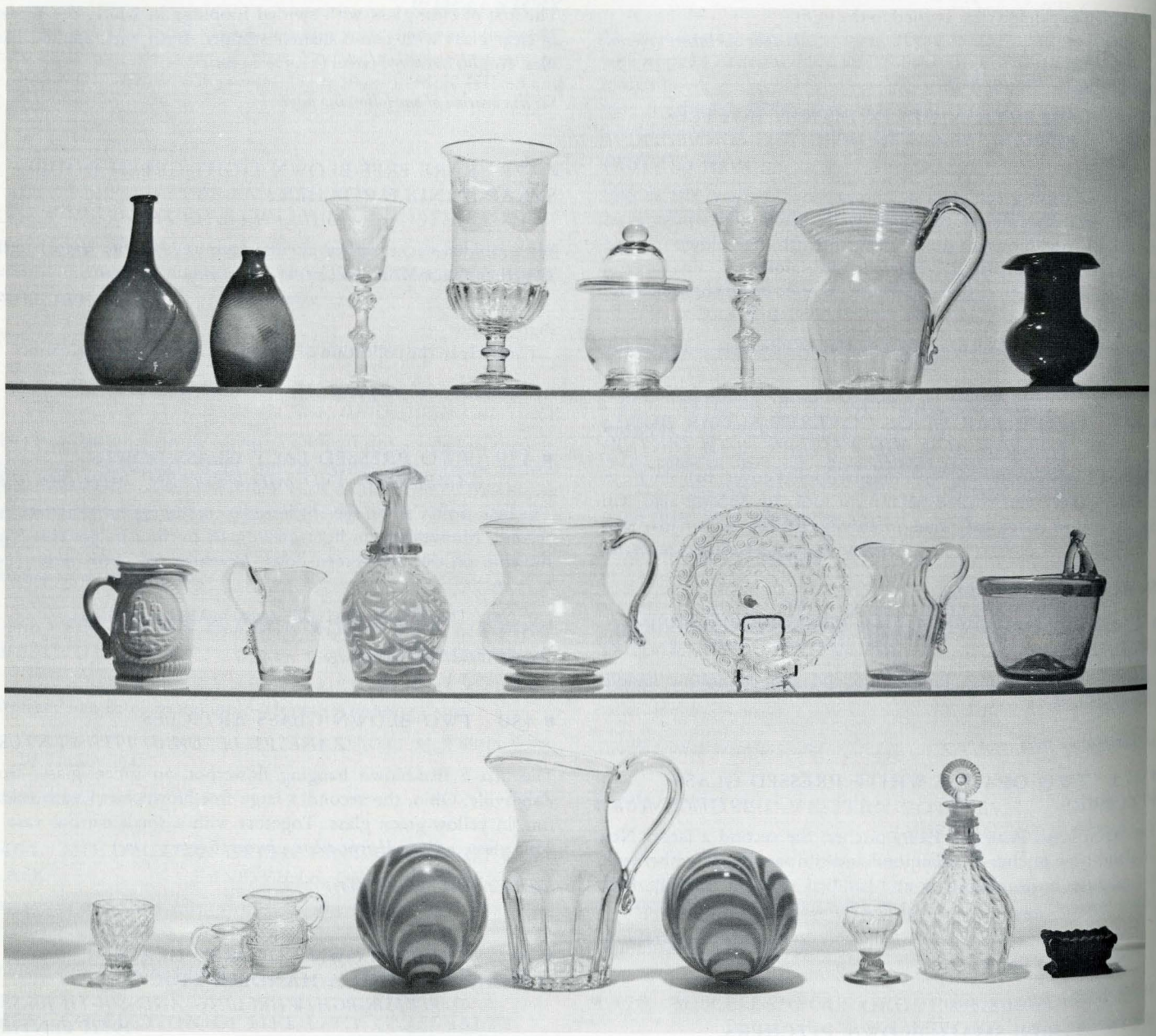
The first a free-blown hanging flowerpot, in green glass, from Zanesville, Ohio, the second a large free-blown bowl with folded rim, in yellow-green glass. Together with a small narrow vase in aqua glass. 3 *pieces. Height 2½ to 4 inches (6.5 to 10 cm.)*

See illustration following page

■ 481 THREE BLOWN COLORED GLASS WITCHBALLS AND A HANDLED MUG
PITTSBURGH/WHEELING AND SOUTH JERSEY, 19TH CENTURY

The first a pair of swirled pink and white witch balls from Pittsburgh/Wheeling, the second an amber ball with heavy white loopings, from South Jersey, the mug, light-green with spiral white trailing, also from South Jersey. 4 *pieces. Diameters 3¼ to 4½ inches (8.5 to 11.5 cm.); height of mug 3½ inches (9 cm.)*

See illustration following page and page 132



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■ 482 FINE STIEGEL-TYPE PATTERN-MOLDED CLEAR GLASS DECANTER

PROBABLY MIDWESTERN, 19TH CENTURY

In a ribbed and swirled pattern with matching stopper. Together with two Pittsburgh clear glass decanters with matching stoppers and tooled necks. 3 *pieces*. One Pittsburgh decanter has cracked neck. *Heights* 8½ *inches* (22 *cm.*)

See illustration of one opposite page

■ 483 COLLECTION OF CLEAR GLASS BLOWN-THREE MOLD TABLE ARTICLES

SANDWICH, 19TH CENTURY

Comprising a small pitcher in the *Sunburst* pattern (motif 7) with solid applied handle, a miniature pitcher in a *Diamond-Geometric* pattern, (Group II) with folded rim and applied handle, a miniature pitcher in the *Sunburst and Diamond* pattern, a small barrel-shaped tumbler in a *Diamond and Rib* pattern and a blown clear glass miniature pitcher from the New England Glass Co. Together with a Stiegel-type ribbed pitcher in clear glass. 6 *pieces*. *Heights* 2 *to* 3 *inches* (5 *to* 7 *cm.*) (McK GIII-21, GII-16, GIII-29)

Provenance:

The Diamond-Geometric miniature pitcher and the New England Glass Co. free-blown pitcher were formerly in the collection of Ruth Webb Lee.

Exhibitions:

The miniature Sunburst and Diamond pitcher were exhibited in Dearborn, Michigan, Henry Ford Museum, October–November, 1960.

See illustration opposite page

■ 484 TWO PIECES OF PITTSBURGH CLEAR GLASS

19TH CENTURY

The first an engraved tumbler engraved with a hunting scene and the date 1866, the second a blown small pan with folded rim and applied petal-form foot. *Height* 4½ *inches* (11.5 *cm.*); *diameter* 5½ *inches* (14 *cm.*)

■ 485 FREE-BLOWN AMBER GLASS HOLLOW-RIM PUNCH BOWL *MID-WESTERN, 19TH CENTURY*

Having circular foot and matching hollow-blown ladle. Ladle tip missing. *Height* 6¼ *inches* (16.5 *cm.*); *diameter* 10½ *inches* (27 *cm.*)

■ 486 BLOWN-MOLDED CLEAR GLASS PITCHER

PITTSBURGH, 19TH CENTURY

Having a 12-paneled base and applied hollow handle.

Height 8½ *inches* (21.5 *cm.*)

See illustration opposite page

■ 487 COLLECTION OF TEN PANELED TUMBLERS

PITTSBURGH, 19TH CENTURY

Comprising six in cobalt-blue, three in clear glass and one in light-green glass. *Heights* 3¼ *to* 4 *inches* (8.5 *to* 10 *cm.*)

■ 488 COLLECTION OF THIRTEEN ASSORTED COLORED SUGAR BOWL COVERS

MID-WESTERN, 19TH CENTURY

Comprising two in amethyst, three in green, six in cobalt-blue, one clear and one in amber. All with knop finials. *Heights* 3 *to* 4¼ *inches* (7.5 *to* 10.5 *cm.*)

■ 489 FOUR BLOWN AND MOLDED PANS AND DISHES *OHIO AND PITTSBURGH, 19TH CENTURY*

The first a blown Ohio pan with folded rim in deep green, the second a 16-rib pan from Mantua with folded rim in green glass, the third an expanded rib small pan from Pittsburgh in light-green, the fourth a 16-rib pan from Mantua in yellow green.

Diameters 5 *to* 8 *inches* (13 *to* 20 *cm.*)

Provenance:

The 16-rib Mantua pan was formerly in the collection of Rhea Mansfield Knittle.

■ 490 THREE BLOWN SMALL BOWLS

NEW YORK STATE AND SOUTH JERSEY, 19TH CENTURY

The first from Saratoga Glass Works in aqua glass with folded rim, the second from Redwood or Redford, New York, in green glass with folded rim, the third a small bowl from South Jersey in bright blue. *Heights* 1¼ *to* 2½ *inches* (3.2 *to* 6.5 *cm.*)

Note: The bright-blue South Jersey bowl was formerly in the collection of Arthur J. Sussel.

■ 491 TWO MOLD-BLOWN AMETHYST FLASKS

The first with 16 expanded vertical ribs, the second with 20 expanded vertical ribs. Together with two Continental pewter capped flasks, one in cobalt blue, the other in amber. 4 *pieces*.

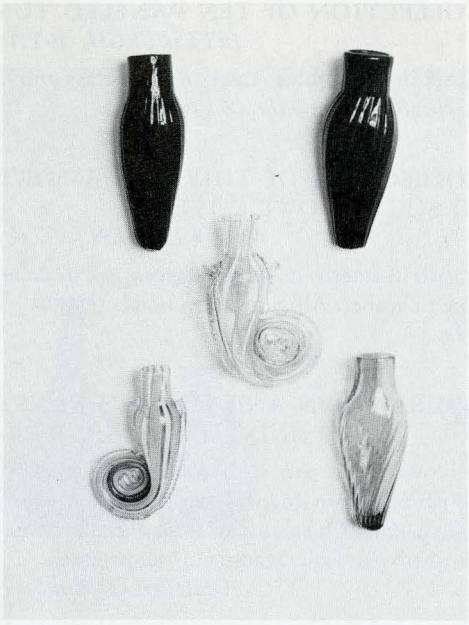
Heights 6½ *inches* (16.5 *cm.*)

■ 492 GROUP OF THREE BLOWN AND MOLDED TUMBLERS *AMERICAN, 19TH CENTURY*

The first a Midwestern flip glass in deep green, the second fluted clear glass tumbler engraved with the Lord's Prayer and the names Ann L. McAlpin and James McAlpin dated 1806, the third a 'cold-blue' flip glass from Lancaster, New York. *Heights* 3½ *to* 4½ *inches* (9 *to* 11.5 *cm.*)

Exhibitions:

The 1806 tumbler was exhibited Dearborn, Michigan, The Henry Ford Museum, October–November, 1960.



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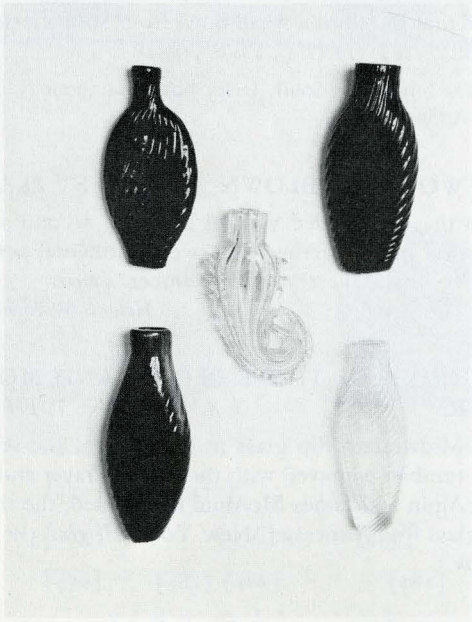

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■ 493 TWO FREE-BLOWN GREEN GLASS TABLE ARTICLES *PROBABLY WISTARBURG, 19TH CENTURY*

The first a sea-green bowl with folded rim and footed base, the second a green glass flask. *Heights* 3¾ *to* 5½ *inches* (9.5 *to* 14 *cm.*)

■ 494 FOUR COLORED GLASS WITCH BALLS *SANDWICH AND MID-WESTERN, 19TH CENTURY*

The first a swirled and ribbed ball from Sandwich in pink and white, the second also from Sandwich in opaque white glass with pink loopings, the third from the Midwest in amethyst glass and the fourth also from the Midwest, pattern-molded with 16-ribs in brilliant blue. *Diameters* 3½ *to* 5½ *inches* (9 *to* 14 *cm.*)

■ 495 COLLECTION OF FIVE BLOWN MOLDED SCENT BOTTLES *PROBABLY PENNSYLVANIA AND SOUTH JERSEY, 19TH CENTURY*

Comprising three of Stiegel-type, the first in cobalt-blue with 24 ribs, the second in brilliant peacock green with ribbing, the third with swirled ribbing in light-green, the last two of South Jersey type, one of clear glass with blue striping and applied rigarees, the other of clear glass with white stripings and applied rigarees. *Lengths* 2¾ *to* 3 *inches* (7 *to* 7.5 *cm.*)

Note: Similar examples are illustrated in McKearin, pl. 240, Nos. 1–26.

See illustration

■ 496 COLLECTION OF FIVE BLOWN MOLDED SCENT BOTTLES *PROBABLY PENNSYLVANIA AND SOUTH JERSEY, 19TH CENTURY*

Comprising four of Stiegel-type, the first in emerald-green with ribbing, the second in cobalt-blue also ribbed, the third in clear swirled glass, and the fourth of flattened ovoid shape in emerald green, the fifth of South Jersey origin in seahorse form, with clear glass with blue stripings and applied rigarees.

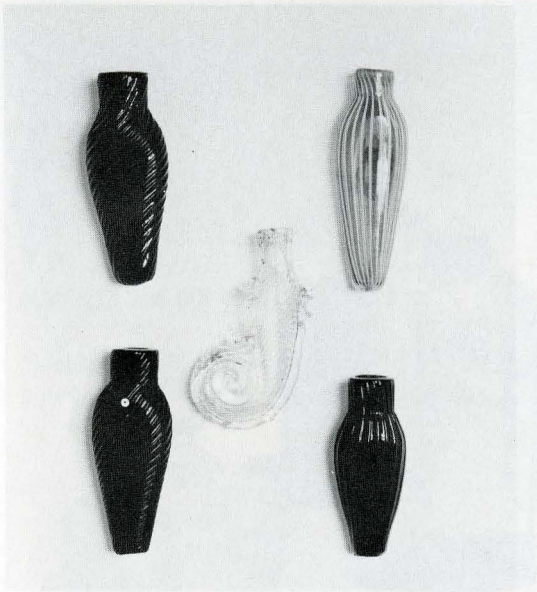
Lengths 3 *to* 3½ *inches* (7.5 *to* 9 *cm.*)

See illustration

■ 497 COLLECTION OF FIVE BLOWN AND MOLDED SCENT BOTTLES *PROBABLY PENNSYLVANIA, AND SOUTH JERSEY, 19TH CENTURY*

Comprising three Stiegel-type bottles, the first in deep blue with swirled ribbing, the second in amethyst with swirled ribbing, the third in amethyst with vertical ribbing, the other two of South Jersey origin, one of elongated vase form in striped blue and white glass, the other of seahorse form with swirled ribbing and applied rigarees. *Lengths* 2¾ *to* 3½ *inches* (7 *to* 9 *cm.*)

See illustration following page



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Property of Various Owners

■ 498 PAIR OF ENGLISH BALUSTER-STEM 'JACOBITE' WINE GLASSES *CIRCA 1750*

The bell bowls engraved with roses and supported on air-twist baluster stems terminating in conical feet. One foot chipped.

Height 6⅞ *inches* (17.5 *cm.*)

Note: Glasses of this type are traditionally connected with the Jacobite cause—the large rose standing for James Francis Edward, the Old Stuart Pretender to the English throne, while the larger bud is said to represent Prince Charles Edward, the Young Pretender claimant. The unopened bud stands Prince Henry Benedict, the younger son.

For further information, see, E. Barrington Haynes *Glass Through the Ages*, Chapter 10.

See illustration page 136

■ 499 SET OF EIGHT LAUENSTEIN WINE GLASSES *LATE 18TH CENTURY*

The ogee bowl engraved with the initials *FKD* below a gilt rim, the straight stems terminating in conical feet. Three chipped.

Heights 6⅛ *inches* (15.5 *cm.*)

See illustration

A COLLECTION OF CONTINENTAL GLASS

Note: The following eight lots were found in the eastern Caribbean on the site of a shipwreck of a Spanish galleon east-bound from Spain, which is thought to have sunk by fire over a reef around 1720.

The origin of this glass is controversial, as it is of a type made in Bohemia and exported widely throughout Europe. Some authorities, however, believe that similar glass was made in Spain.

■ 500 FOUR CONTINENTAL GLASS BEAKERS *18TH CENTURY*

Comprising three plain beakers and an engraved beaker, (all with glass disease). *Heights* 4⅜ *inches* (11 *cm.*) *to* 4¾ *inches* (9.5 *cm.*)

See illustration of one following page

■ 501 FIVE CONTINENTAL GLASS BEAKERS *18TH CENTURY*

Comprising two plain beakers; two engraved beakers and a large engraved beaker with much encrustation; (all with glass disease, and one engraved beaker with a hole). *Heights* 4⅛ *inches* (10.4 *cm.*) *to* 5⅞ *inches* (14.8 *cm.*)

See illustration of largest following page

■ 502 FIVE CONTINENTAL GLASS BEAKERS *18TH CENTURY*

Comprising a pair of beakers engraved with oval medallions containing pavilions; two with engraved stylized flowers and other motifs; and one plain; (all have glass disease). *Heights* 3¾ *inches* (9.5 *cm.*) *to* 4⅛ *inches* (10.4 *cm.*)

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■ 503 FIVE CONTINENTAL GLASS BEAKERS
18TH CENTURY

Comprising two engraved on the rim with drapery; one engraved with putti and Bérainesque scrollwork; one plain; and the largest engraved with oval medallions containing pavilions; (all with glass disease, and two with holes). *Heights* 3½ *inches* (8.9 *cm.*) *to* 4¾ *inches* (12 *cm.*)

■ 504 FOUR CONTINENTAL GLASS BEAKERS AND A CUP *18TH CENTURY*

Comprising two beakers engraved with drapery on the rim; one engraved with a medallion containing pavilions; a larger similar; and a cup engraved with stylized flowers; (all with glass disease).
Heights 2⅜ *inches* (6 *cm.*) *to* 4¾ *inches* (12 *cm.*)

See illustration of cup

■ 505 THREE CONTINENTAL GLASS BRANDY BOTTLES AND A GOBLET COVER *18TH CENTURY*

Two bottles sealed, and each piece engraved with various motifs including flowers, birds, lions and scrollwork, (all with glass disease).
Heights 4 *inches* (10.2 *cm.*) *to* 6⅝ *inches* (17 *cm.*)

See illustration

■ 506 FIVE CONTINENTAL GLASS BEAKERS
18TH CENTURY

Comprising two beakers engraved with medallions containing pavilions; two engraved with drapery around the rim; and one with a stylized floral pattern; (all with glass disease). *Heights* 3¾ *inches* (9.6 *cm.*) *to* 4⅛ *inches* (10.5 *cm.*)

■ 507 THREE CONTINENTAL GLASS BEAKERS AND A CUP *18TH CENTURY*

Comprising two engraved with island pavilions; a third with geometric motifs below encrustation; and a cup engraved with circles and beadwork; (all with glass disease). *Heights* 2¾ *inches* (6.8 *cm.*) *to* 4 *inches* (10.2 *cm.*)

[END OF THIRD SESSION]

FOURTH SESSION
Friday · November 19, 1976 at 2 p.m.
Catalogue Numbers 508–725

PORTRAIT MINIATURES

■ 508 **MINIATURE OF A GENTLEMAN**
AMERICAN SCHOOL, C. 1840

Head and shoulders full face with dark hair, wearing a black jacket and stock, blue background. *Oval. Height 2⅞ inches (7 cm.)*

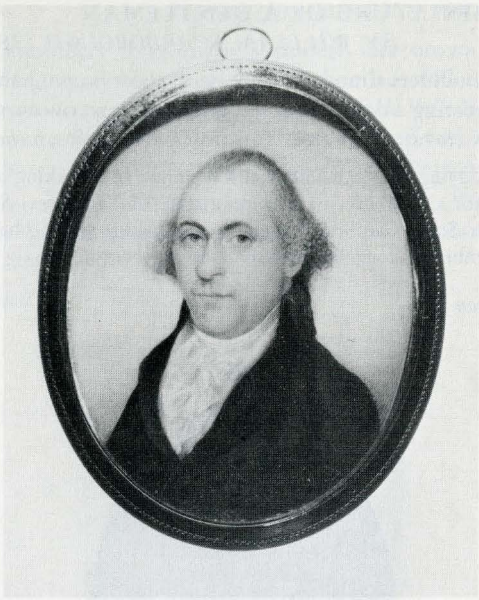
[509]

■ 509 **MINIATURE OF COLONEL JACOB KINGSBURY** *AMERICAN SCHOOL, C. 1825*

Head and shoulders full-face with grey hair, wearing a blue uniform with scarlet lapels and an order, gold frame the reverse with woven hair and monogram JK. *Oval. Height 2⅞ inches (7.4 cm.)*

Jacob Kingsbury was born on June 7th, 1756, and entered the Continental Army on July 11th, 1775. Corporal after September 29th, 1775; commissioned Ensign April 26th, 1780. Having served under Lafayette, his great friend, he returned to his home in Connecticut in 1799. He died in 1837.

See illustration



[510]

■ 510 **MINIATURE OF A GENTLEMAN**
BY JAMES PEALE, C. 1780

Head and shoulders slightly dexter with receeding grey hair, wearing a black double breasted jacket and white jabot, gold frame, the reverse with central glased hair compartment. *Oval. Height 2½ inches (6 cm.)*

See illustration

■ 511 **MINIATURE OF A GENTLEMAN CALLED WASHINGTON BOOTH** *AMERICAN SCHOOL, C. 1780*

Head and shoulders three-quarters dexter with fair hair, wearing a blue jacket and yellow waistcoat, bright-cut bordered frame, the reverse with woven hair. *Oval. Height 1¾ inches (4.5 cm.)*

Booth was one of the first collectors of taxes in Philadelphia.

■ 512 **A PAIR OF ENAMEL MOURNING MINIATURES** *SCHOOL OF WILLIAM H. CRAFT, C. 1790*

The one showing a young lady standing full-length beside a tree holding a wreath of laurel, simulated diamonds and rubies mounted in a silver frame; together with another by the same hand, the lady with her arm outstretched towards two galleons, mounted as a pair to the previous miniature. *Oval. Height 2¾ inches (7 cm.)*

■ 513 MINIATURE OF A GENTLEMAN

BY WILLIAM SCARBOROUGH (1812–1871)

Head and shoulders almost full face, with short brown hair and side-whiskers, wearing a dark jacket and grey waistcoat over a white shirt with a black cravat and blue ribbon-tie, *Oval. Height 3 inches* (8.8 *cm.*)

After studying art and medicine in Cincinnati and working as a portrait painter for a few years in his home state of Tennessee, Scarborough moved to South Carolina in 1830. This miniature was probably painted in Columbia where he lived for the greater part of his life.

See illustration

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■ 514 MINIATURE OF A GENTLEMAN

BY ANSON DICKINSON, C. 1820

A young man, head and shoulders almost full face, with short forward-combed hair and wearing a blue jacket over a primrose yellow waistcoat and white cravat, mounted within a gold frame as a brooch, the reverse with plaited hair, *Oval. Height 2⅞ inches* (7.4 *cm.*)

See illustration

■ 515 CAPTAIN JOHN PAUL JONES

19TH CENTURY

A large enamel plaque mounted within a carved giltwood frame with ribbon-tie surmount and anchor motif applied to each corner, showing the three-quarter length figure wearing a uniform and black tricorn hat, holding a telescope, his other hand resting on the fluke of an anchor. Rectangular. *Height 8⅞ inches* (22.5 *cm.*)

This portrait was made from a mezzotint engraved by Johann-Elias Haid of Augsburg and published by J. J. Haid & Son. The engraving must have been done after Jones' death as Haid was only born in 1780.

From the J. H. Barnes collection, sold at Sotheby Parke Bernet, London on the 29th of April, 1974.

See illustration

■ 517 DOUBLE-SIDED MINIATURE OF A YOUNG LADY AND GENTLEMAN

AMERICAN SCHOOL, C. 1840

The one side showing a miniature of a young lady with brown hair, wearing a blue dress with a white lace collar, the reverse with a portrait of her husband with dark hair and sideburns, wearing a black jacket and white shirt, mounted within a chased gold frame. *Oval. Height 2⅜ inches* (6 *cm.*)

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■ 518 MINIATURE OF A GENTLEMAN
ATTRIBUTED TO SAMUEL BROADBENT, JR.

Head and shoulders full-face with receding fair hair, wearing a black double-breasted jacket and white cravat with a fob-chain, mounted within an engraved gold frame with vacant glazed back. *Oval.*
Height 2 13/16 *inches* (7.2 *cm.*)

Samuel Broadbent, Jr. was the eldest son of Dr. Samuel Broadbent, Portrait Painter of Wethersfield, Connecticut.

See illustration

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■ 519 MINIATURE OF MRS. GERARD ROTH
BY JOHN HENRY BROWN (1818–1891)

The young lady with her head inclined, her dark hair dressed in ringlets, wearing a blue dress; the background partially painted, mounted within an engine turned gilt-metal case. *Oval.*
Height 2¾ *inches* (7 *cm.*)

For a comparable signed miniature see exhibit no. 10 at the recently installed exhibition of Miniatures at the National Collection of Fine Arts, Washington.

■ 520 CAROLINE MESHVER
HUGH BRIDPORT (1794-after 1837)

Head and shoulders three-quarters sinister, her brown hair fashioned, wearing a grey blue dress with a white lace collar, cloud and sky background, signed on the reverse: *Painted by/ H. Bridport/ Philad/*; mounted within a gilt metal frame applied with acorns, the reverse with oval hair compartment. *Oval. Height* 2 9/16 *inches* (6.5 *cm.*)

A student at the Royal Academy and later under C. Wilkin, also a miniature painter, Bridport, at Thomas Sully's suggestion sailed for the United States in 1816 and settled in Philadelphia.

See illustration

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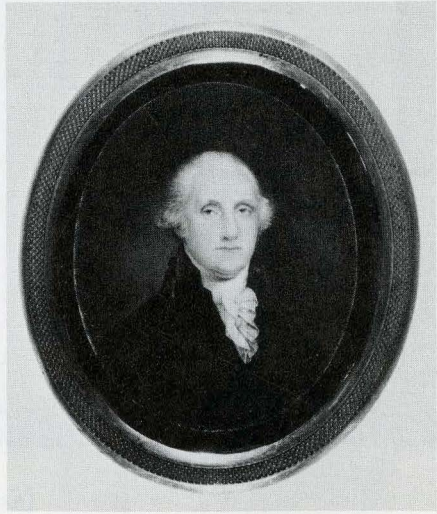
■ 521 MINIATURE OF GEORGE WASHINGTON AFTER STUART *BY ANNA CLAYPOOLE PEALE née STAUNTON (1791–1878)*

Head and shoulders almost full face with hair en queue, wearing a black jacket and white jabot, now mounted within a contemporary *papier-mâché* frame. *Oval. Height* 2 15/16 *inches* (7.5 *cm.*)

See illustration



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■ 522 AN IMPORTANT MINIATURE: MRS. JOSEPH DONALDSON *BY CHARLES WILSON PEALE, 1776*

Head and shoulders three-quarters sinister, her grey hair drawn up and dressed with pearls and posies, wearing a low-cut blue and white embroidered dress with a white lace fichu, green background, mounted within a contemporary gold frame. *Oval. Height* 1 9/16 *inches* (4 *cm.*)

From the Collection of J. R. Manning, Great Barrington, Massachusetts.

Recorded and illustrated by Charles Colman Sellers, *Portraits and Miniatures by Charles Willson Peale,* American Philosophical Society, No. 224.

Frances, daughter of Samuel Johnson (1727–1810), was born in 1754, in Dublin, Ireland, and was brought over to York, Pennsylvania, in the following year. She married Joseph Donaldson, in the following lot, in about 1776 and the two miniatures were probably painted to mark their marriage. Frances' father was a well-known lawyer in Baltimore.

See illustration

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■ 523 ANOTHER IMPORTANT MINIATURE: MR. JOSEPH DONALDSON *BY CHARLES WILLSON PEALE, 1776*

Head and shoulders almost full face, with grey hair, pink complexion, wearing a brown waistcoat and jacket with a pleated white jabot, green background and mounted within a contemporary gold frame. *Oval. Height* 1 3/8 *inches* (3.5 *cm.*)

From the Collection of J. R. Manning, Great Barrington, Mass.

Recorded and illustrated by Charles Colman Sellers, see op. cit. No. 223.

Joseph Donaldson (1750–1799) of York, Pennsylvania, moved to Baltimore where he became a successful merchant and President of the family firm, Donaldson and Usher.

This miniature was painted in Philadelphia on September 3rd, 1776, completed on the 6th and payment was received by Peale on the 17th for both this miniature and the previous one of his wife, Frances.

See illustration

■ 524 MINIATURE OF JUDGE PAUL CARRINGTON, JR. *BY LAWRENCE SULLY, (1769–1804)*

Head and shoulders full-face, with powdered hair, wearing a blue jacket and yellow waistcoat over a white cravat, sky background, mounted within a gold frame, the reverse inscribed, *signed and dated, 1797. Oval. Height* 2 3/16 *inches* (5.5 *cm.*)

The eldest son of Paul Carrington, the famous statesman, Paul, Jr. was born in 1764, and served with his two brothers in the revolutionary army and was distinguished in the battles of Guilford Court House and Green Spring. He later became a lawyer and served in both house of the legislature and afterward on the bench of the Supreme Court. He died in January, 1816.

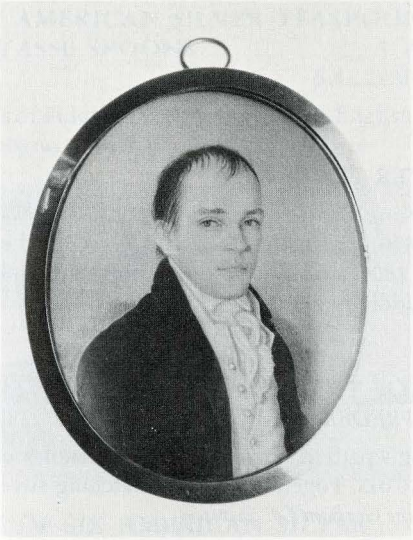
Lawrence was the eldest brother of Thomas Sully, miniaturist and portrait painter, who came to the United States as a "painter of devices".

See illustration

■ 525 **MINIATURE OF MR. HAMILTON**
ANSON DICKINSON (1780–1852)

Head and shoulders slightly dexter, the young man with dark hair and wearing a double breasted jacket and white waistcoat and cravat, *papier-mâché* frame, *signed and dated Connecticut 182(?) in full on the reverse. Oval. Height* 3 3/16 *inches* (5.5 *cm.*)

See illustration



[526]

■ 526 **MINIATURE OF COLONEL WALTER COLES (1739–1780)**
ATTRIBUTED TO FRANCES RABINEAU (fl. 1791–1796)

Head and shoulders almost full-face, with short forward combed dark hair, wearing a blue jacket opened to reveal a white waistcoat and pleated white jabot, mounted within a gold frame, the reverse inscribed, *signed and dated 1804. Oval. Height* 2 3/4 *inches* (7 *cm.*)

Frances Rabineau worked in New York City from 1791–92; Newark, 1795–96, and also in New Jersey. For further reading see *The American Collector*, August 23, 1934, p. 5.

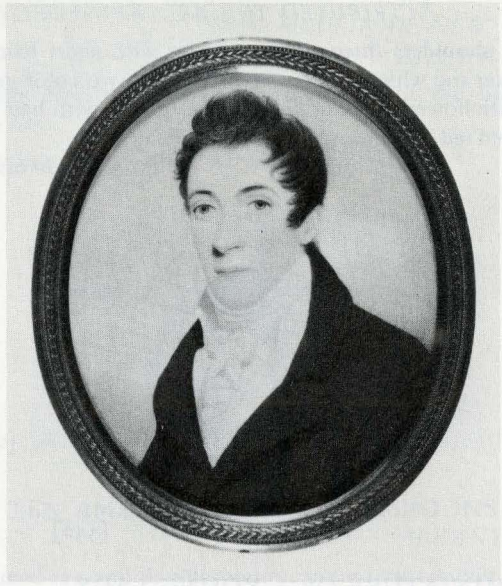
See illustration

■ 527 **MINIATURE OF A YOUNG LADY**
ARAMENTA DIANTHE VAIL (fl. 1838–1841)

Head and shoulders full-face, her right arm resting on a table, wearing a black dress with a white collar centered with a miniature brooch of a young man, *signed in full on the reverse, A. D. Vail, artist. 449 Broadway,* fitted red leather case, *Rectangular. Height* 3 5/16 *inches* (8.4 *cm.*)

Miss Aramenta Vail exhibited at the National Academy from 1838 to 1841 and was working in New Jersey from 1837 to 1838 and New York City from 1839 to 1845.

See illustration



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■ 528 **MINIATURE OF A YOUNG MAN**
ARAMENTA DIANTHE VAIL (fl. 1838–1841)

Head and shoulders full-face, with brown hair, wearing a white shirt and black neck tie and jacket, mounted as a brooch within a rectangular gold frame. *Height* 1 9/16 *inches* (4 *cm.*)

This miniature is seen attached to the dress of the young lady, possibly his wife, in the previous lot.

[527]

■ 529 **MINIATURE OF A YOUNG MAN**
ATTRIBUTED TO CARL WEINEDEL (b. 1795)

Head and shoulders three-quarters dexter with short hair wearing a dark jacket and white shirt mounted within a two color gold frame applied with flowerheads and foliage, the reverse with hair compartment. Fitted red leather case, cracked. *Oval. 2 pieces.*
Height 2¼ inches (5.8 cm.)

[530]

■ 530 **MINIATURE OF A YOUNG LADY**
ATTRIBUTED TO CARL WEINEDEL (b. 1795)

Head and shoulders three-quarters sinister, her brown hair fashioned into a bouffan, wearing a black dress with puff sleeves, mounted within a fine two-color gold frame applied with flowerheads and foliage, the reverse with vacant hair compartment. Fitted red leather case. *Oval. Height 2 9/16 inches (6.6 cm.)*

Weinedel exhibited miniatures at the National Academy between 1839 and 1843, and elected an Associate N.A. in 1839.

See illustration

■ 531 **MINIATURE OF MARY W. BISHOP**
BY WILLIAM S. DOYLE (1769–1828)

The young girl, aged 17 years, full face, her long dark hair plaited and falling to her shoulders, wearing a black dress with a broad white pleated collar, sky background, gold frame mounted as a brooch. *Oval. Height 3 3/16 inches (5.5 cm.)*

Inscribed on the reverse: Mary W. Bishop/ at 17 years/ Daughter of/ Daniel John and Sylvia Hildreth Bishop.

Doyle was the son of a British officer stationed in Boston and apart from his miniature painting activities he was, for some time, associated with the silhouettist, Daniel Bowen. In 1805, Doyle's name appeared as a "miniature Painter at the Columbia Museum".

■ 532 **MINIATURE OF A YOUNG CHILD**
SIGNED HEMMINGS, C. 1835

Head and shoulders almost full-face with fair hair, wearing a white frock worn off the shoulders with pink ribbons, mounted within a green and gold enamel border, the sides with a rope twist mount, together with a double-sided memorial miniature *circa 1840;* and a porcelain plaque of William Llewellyn Longley (1838–1884) framed. *Oval. 3 pieces. Height 1 9/16 inches (4 cm.)*

SILVER-PLATE

■ 533 **AMERICAN SILVER-PLATED SOUP TUREEN AND COVER** *THE PAIRPOINT CORPORATION, NEW BEDFORD, MASS.*

Of oval shape with beaded borders and loop handles. Together with a pair of Fish Servers with pierced and engraved blade and prongs and bone handles. *3 pieces.*

SILVER

■ 534 **SILVER FLATWARE**

Six simplified King's pattern Dessert Spoons, *by Taylor & Hinsdale, New York, c. 1810;* a Fish Slice, the blade pierced and engraved with a fish, *London, 1806;* a pair of Fiddle pattern Tablespoons, *Dublin, 1829;* and a Fiddle pattern Gravy Spoon, *London, 1817,* 22 ozs. 10 *pieces.*

■ 535 **SET OF TWELVE AMERICAN SILVER DINNER FORKS** *FREDERICK MARQUAND, NEW YORK, C. 1820*

Simplified King's pattern, the backs of the handles engraved with a monogram, 36 ozs. Together with ten matching silver-plated Dinner Knives, *by the Gorham Co. 22 pieces.*

■ 536 **AMERICAN SILVER FLATWARE**
SECOND QUARTER, 19TH CENTURY

Fiddle Thread pattern, comprising:
eleven dinner forks, *by Lowell & Senter, Portland, Me.*
eight dessert forks, *by S.M. Hopper*
eight teaspoons, *by Wood & Hughes, New York*
six dessert spoons, *by S. Kirk & Son, Baltimore*
46 ozs. 33 *pieces.*

■ 537 **FOURTEEN AMERICAN SILVER TEASPOONS AND TWELVE FRUIT KNIVES**

Six Fiddle pattern teaspoons, *by Newell Harding, Boston, c. 1825;* eight teaspoons with leaf-decorated handles, *marked coin, second quarter 19th Century;* the fruit knives with beaded handles, *probably by Town & Witherell, Montpelier, Vt., mid-19th Century,* 8 ozs. of weighable silver.

■ 538 **SET OF SIX AMERICAN SILVER TEASPOONS AND A PAIR OF SALT CELLARS**

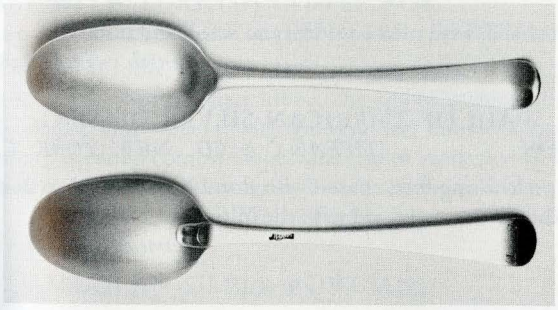
Old English pattern teaspoons engraved with bright-cut decoration, *by Peter L. Krider, Philadelphia, mid-19th Century;* rectangular pedestal salt cellars with gadroon borders, engraved with initials and dates, *unmarked, circa 1806,* 10 ozs. *Length of salt cellars 3¾ inches (9.5 cm.)*

■ 539 **SILVER FLATWARE**

Comprising: bright-cut Sugar Tongs, by *William Roe, Kingston, N.Y., c. 1800,* three Fiddle pattern Tablespoons, by *R. Fisher, New York, mid-19th century,* a Toddy Ladle, set with a half-guinea, 1789, wood handle, *c. 1789,* continental Soup Ladle, ten Oyster Forks, twelve Fruit Knives, twelve matching Forks, *c. 1900,* two Caker Servers, *Modern.* Together with two German napkin rings, *c. 1900,* 32 ozs. of weighable silver, 43 *pieces.*

■ 540 **SIX AMERICAN SILVER TEASPOONS AND SIX DEMI-TASSE SPOONS** *S. KIRK & SON, BALTIMORE, C. 1850*

The teaspoons of Fiddle Thread pattern; Old English pattern demi-tasse spoons engraved with scrolls, 8 ozs. 10 dwts.



[542]

■ 542 **SET OF SIX AMERICAN SILVER TABLESPOONS** *MYER MYERS, NEW YORK, C. 1760*

Hanoverian pattern, the backs of the handles engraved with the initials, 'S.L.,' 9 ozs. 10 dwts.

See illustration of two

Property of a Lady of Title

■ 543 **TWO AMERICAN SILVER TEASPOONS** *GEORGE FIELDING, NEW YORK, C. 1735*

Hanoverian pattern, each engraved with different initials on the back of handle, both *marked GF in an oval,* 10 dwts.

■ 544 **PAIR OF AMERICAN SILVER TEASPOONS** *PIETER DE REIMER, NEW YORK, C. 1765*

Hanoverian pattern, the backs engraved with the initials T.B. and I.E., both *marked PDR within a rectangle,* 10 dwts.

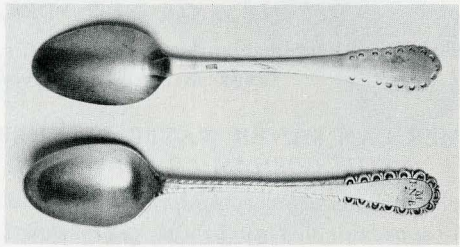
■ 545 **AMERICAN SILVER TEASPOONS** *ISAAC HUTTON, ALBANY, C. 1790*

Comprising five matching teaspoons with bright-cut bellflower pattern and engraved with the initials C.S., two similar teaspoons, one engraved with the initials A.B., the other slightly larger and with the initials E.B. Together with a Salt Spoon and a Condiment Spoon, both *by Hutton, c. 1790;* 3 ozs. 9 *pieces.*

■ 546 **AMERICAN SILVER SOUP LADLE** *JOHN MOULINAR, NEW YORK OR ALBANY, C. 1750*

Hanoverian pattern, engraved on the back of the handle with initials, 7 ozs.

The initials are those of Jan and Margaret Bleeker.



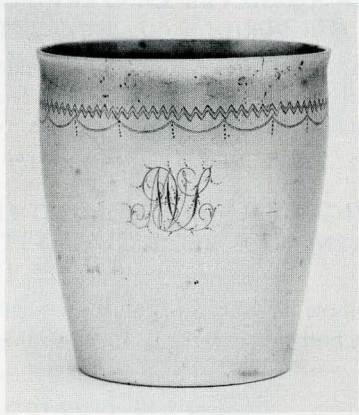
[547]

■ 547 **TEN AMERICAN SILVER TEASPOONS** *ALBANY, C. 1790*

With pierced egg-and-dart decoration around the handles, the backs engraved with initials, six spoons *by Jacob Gerritse Lansing,* the remaining four *by Isaac Hutton,* 3 ozs. 10 dwts.

The initials are those of Jan and Margaret Bleeker.

See illustration of two



[548]

■ 548 **PAIR OF AMERICAN SILVER BEAKERS** *M. & VAN SCHAICK, ALBANY, C. 1800*

Of slightly bulbous, tapered, cylindrical form, engraved with initials below bands of chevron and swag and pendant ornament, *marked on the base M & VS in a rectangle,* one beaker damaged, 6 ozs. 10 dwts. *Heights* 3¼ *inches* (8.3 *cm.*)

The initials are MVS for Margaret van Schaick of the silversmith's family.

See illustration of one

■ 549 PAIR OF AMERICAN SILVER SALT CELLARS AND A FISH SLICE *MID-19TH CENTURY*

The circular salt cellars engine-turned and with leaf-shaped handles, *marked only coin;* the fish slice with engraved blade and with twist handle, *by R. & W. Wilson, Philadelphia,* 5 ozs.

■ 550 AMERICAN SILVER TWO-HANDLED TRAY
TIFFANY & CO., NEW YORK, MODERN

Of plain oval shape with molded border, loop handles, 127 ozs.
Length 28½ *inches over handles* (72.4 *cm.*)

■ 551 AMERICAN SILVER WATER PITCHER
THE GORHAM CO., NEW YORK, MODERN

The plain bulbous body engraved with the initial W, with gadroon rim, and leaf-capped double scroll handle, 34 ozs. 5 dwts.
Height 8⅛ *inches* (20.6 *cm.*)

■ 552 AMERICAN SILVER COVERED SUGAR BOWL
TIFFANY & CO., NEW YORK, C. 1900

Of inverted pear shape, raised on three slender supports headed by female bacchanal masks flanked by birds and terminated by paw feet, with lion mask and loose ring handles, slip-on cover with fluted finial, all with borders of anthemion, 20 ozs.
Height 8⅛ *inches* (20.5 *cm.*)

■ 553 AMERICAN SILVER CENTERPIECE
THE GORHAM CO., PROVIDENCE, R.I., 1872

The shallow bowl with incurved sides decorated with berried foliage, the shaft applied with neo-classical female masks, the domed base with a border of clover leaves, 44 ozs. 10 dwts.
Height 13 *inches* (33 *cm.*)

■ 554 AMERICAN SILVER-MOUNTED LIGHT RUSSET DRIVING DOUBLE BRIDLE WITH REINS
LATE 19TH CENTURY

Complete with elbow bit with curb chain and snaffle bit, also with one silver rosette, both bits inscribed, 'Helen P. Shabelsky, Chicago, 1492–1892.'

■ 555 AMERICAN SILVER SAUCE BOAT
TIFFANY & CO., NEW YORK, 1875–81

Chased with a wide border of foliage and applied with a vacant shield on each side, the forked scroll handle rising from grapevine and shells, oval pedestal foot, 14 ozs. *Length* 10 *inches* (25.5 *cm.*)

■ 556 PAIR OF AMERICAN SILVER TAZZAS
REDLICH & CO., NEW YORK, C. 1900
RETAILED BY SPAULDING & CO., CHICAGO

The plain shallow circular bowls raised on the tails of dolphins, the domed bases chased with leaves, 30 ozs. *Height* 7⅞ *inches* (20 *cm.*)

■ 557 TWO AMERICAN SILVER BOXES
TIFFANY & CO., NEW YORK, C. 1900

A rectangular box with cut corners, hinged cover, velvet-lined, and a smaller circular box with slip-on cover, the covers of both decorated with foliage or shells, 17 ozs. gross. Together with a Sheffield-plated circular Waiter, engraved with armorials, raised on three panel supports, *by Daniel Holy, Wilkinson & Co., c. 1785.* 3 *pieces.*
Length of rectangular box 5⅜ *inches* (13.6 *cm.*)

■ 558 AMERICAN SILVER WATER PITCHER
THE GORHAM CO., PROVIDENCE, R.I., C. 1900

With bulbous body, embossed with flowers and rococo-style scroll decoration, together with three stem Cups, *by Towle,* 27 ozs. 4 *pieces.*
Height of pitcher 7 *inches* (18 *cm.*)

■ 559 AMERICAN SILVER CAKE BASKET
CIRCA 1900

Of boat shape, with pierced sides, and scroll and floral rim, 25 ozs.
Length 15 *inches* (38.1 *cm.*)

■ 560 PAIR OF AMERICAN SILVER DESSERT STANDS *TIFFANY & CO., NEW YORK, C. 1900*

Raised on low ring feet, chased with floral borders and with molded edges, the centres engraved with the initial B, 32 ozs.
Diameter 9⅛ *inches* (23 *cm.*)

[561]

■ 561 MARTELÉ SILVER SAUCEBOAT AND STAND
THE GORHAM CO., PROVIDENCE, R.I., C. 1900

The oval sauce boat on shaped oval foot, *repoussé* and chased with water flowers in *art nouveau* style, conforming stand, both pieces monogrammed, *the bases stamped Martelé, 950–1000 fine,* 29 ozs. 10 dwts. *Length of stand* 9⅜ *inches* (24 *cm.*)

See illustration

■ 562 AMERICAN SILVER ENTREE DISH AND COVER *J.E. CALDWELL, PHILADELPHIA, C. 1900*

Of oval form, with reeded rim, and detachable oval baluster finial, 17 ozs. *Length* 10 *inches* (25.4 *cm.*)

■ 563 AMERICAN SILVER PARTLY GILDED MATCHING SUGAR BOWL AND CREAMER *THE GORHAM CO., PROVIDENCE, R.I., 1874*

Of tapered square shape, engraved with birds and insects amongst foliage in Japanese style, with geometric borders, the 'bamboo' handles rising from leafy twigs, 20 ozs. *Width of sugar bowl* 3⅝ *inches* (9.4 *cm.*)

■ 564 AMERICAN SILVER FOUR PIECE MATCHING TEA SET WITH TURKISH COFFEE POT *BIGELOW & KENNARD, BOSTON, C. 1885*

The set of two teapots, creamer and covered sugar of compressed circular form, the bottom half lobed, the upper portion, handles, and lids chased and *repoussé* with flowers and foliate sprays; the coffee pot of inverted conical shape, chased and *repoussé* with flowers and foliate sprays, with plain angular handle, 83 ozs. 5 dwts. gross. *Height of larger teapot* 7½ *inches* (19 *cm.*)

■ 565 AMERICAN SILVER BOWL AND TEA CADDY *LATE 19TH CENTURY*

Both in Kirk style, *repoussé* with flowering foliage on a matted ground, the rectangular bowl with scalloped rim, the caddy of tapered circular shape with slip-on cover, 31 ozs. *Length of bowl* 8¾ *inches* (22.2 *cm.*)

■ 566 PAIR OF AMERICAN SILVER OVAL DISHES *S. KIRK & SON, BALTIMORE, C. 1890*

The shaped rims formed of C-scrolls which surmount lobed panels chased and *repoussé* with flowers and foliate sprays, raised on a similarly decorated scrolling pedestal base, 48 ozs. *Length over handles* 11½ *inches* (29 *cm.*)

■ 567 AMERICAN SILVER BUTTER DISH AND COVER *GALE AND WILLIS, NEW YORK, 1859*

Of circular shape, with domed cover engraved with initials and a date, *repoussé* floral and scroll ornament, the sides of the base pierced with a band of shell and scroll ornament, raised on four scroll feet, 16 ozs. 20 dwt. excluding glass liner. *Diameter* 7 *inches* (18 *cm.*)

■ 568 AMERICAN SILVER WATER PITCHER *KIDNEY, CANN & JOHNSON, NEW YORK, C. 1855*

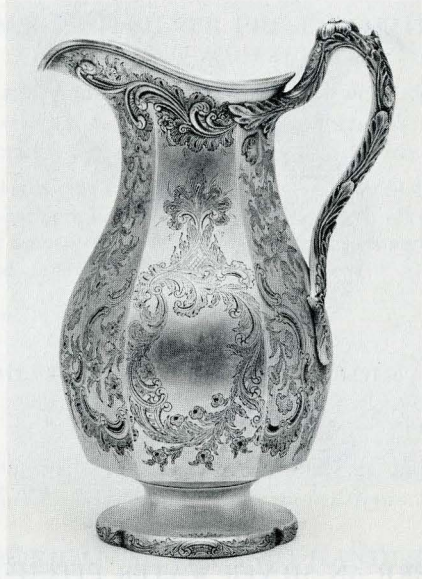
Of baluster form, chased and *repoussé* with foliate-entwined strapwork, cartouches and birds, with beaded lip and angular handle, 31 ozs. 10 dwts. *Height* 13¾ *inches* (35 *cm.*)

[569]

■ 569 AMERICAN SILVER CAKE BASKET *TIFFANY, YOUNG & ELLIS, NEW YORK, C. 1852*

The wide lobed border embossed and chased with leaves and scalework, on central plain lobed foot, pierced foliate swing handle, 29 ozs. 10 dwts. *Diameter* 11¾ *inches* (30 *cm.*)

See illustration



[570]

■ 570 AMERICAN SILVER WATER PITCHER *BALL, TOMPKINS & BLACK, NEW YORK, C. 1850*

The hexagonal bulbous body chased with scrolls and flowersprays, with leaf-decorated handle, 33 ozs. *Height* 11 *inches* (28 *cm.*)

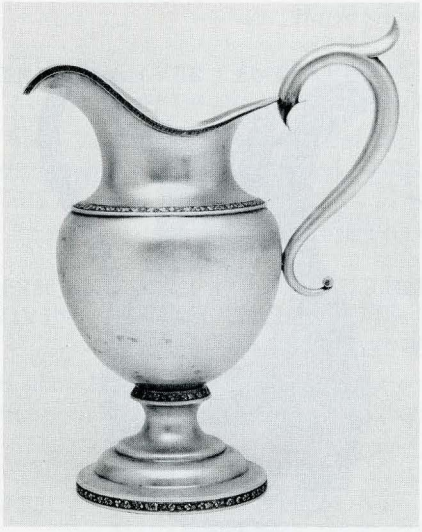
See illustration

[571]

■ 571 AMERICAN SILVER FOUR PIECE TEA AND COFFEE SET *PETER CHITRY, NEW YORK, C. 1820*

Comprising Teapot, Coffee Pot, Sugar Bowl and Creamer, of oval section partly lobed, with borders of flowering foliage, double scroll handles, *the sugar bowl unmarked,* 84 ozs. 15 dwts. gross.

See illustration



[572]

■ 572 AMERICAN SILVER WATER PITCHER
N.L. HAZEN, CINCINNATI, C. 1840

The oviform body engraved with the name, Wm. Clifford Neff, and decorated with narrow borders of running grapevine, the lip with flowerheads, with a tubular tapered scroll handle, 24 ozs. 10 dwts.

Height 10½ *inches* (26.5 *cm.*)

See illustration

Property of Marinus Willett, New York

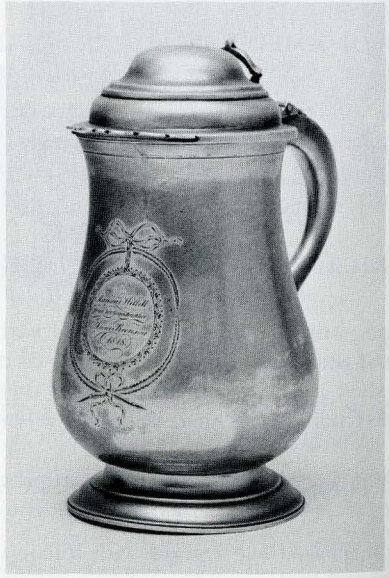
■ 573 AMERICAN SILVER TANKARD
BAILEY & CO., PHILADELPHIA, C. 1848

In 18th Century style, the baluster body engraved with a presentation inscription and the date 1848, within a ribbon-tied oval cartouche, the domed cover with shaped front and open scroll thumbpiece, the double scroll handle with shield-shaped terminal, 18 ozs.

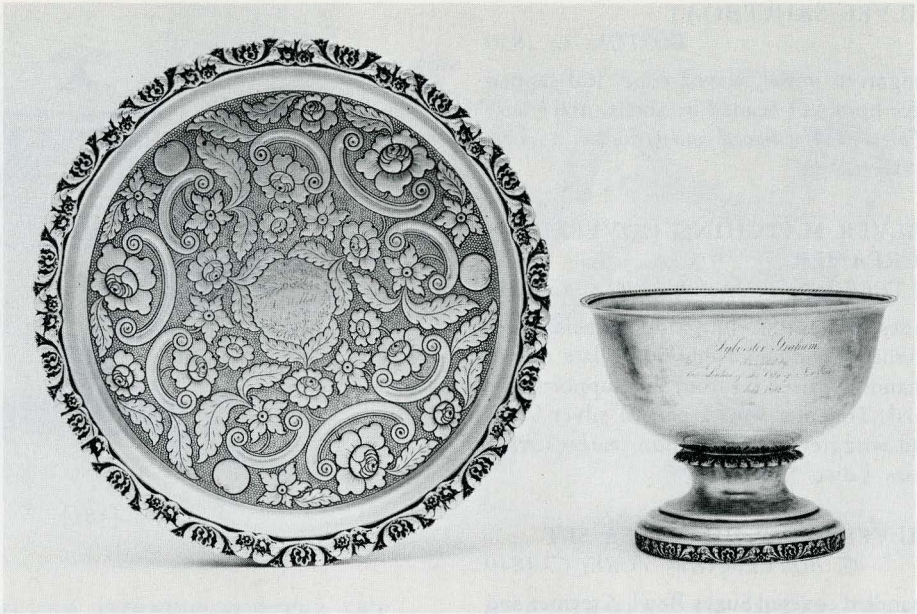
Height 7¾ *inches* (19.6 *cm.*)

The inscription reads, 'Marinus Willett from his grandmother, Anne Bronson, 1848.'

See illustration



[573]



[574] [575]

Various Owners

■ 574 **AMERICAN SILVER SALVER**
TAYLOR & HINSDALE, NEW YORK, C. 1820

With foliate border, the surface chased with scrolling foliage on a scalework ground, the centre engraved with the name, M. Willett, the reverse engraved with an inscription, raised on three foliate scroll and shell supports, 24 ozs. *Diameter 10⅜ inches (27 cm.)*

The inscription reads, 'This Plate was purchased with the money granted to Col. M. Willett by Congress for his Revolutionary Services.'

Marinus Willett, Lieutenant-Colonel (Commandant) 5th New York Regiment, was born at Jamaica, L.I. in 1740. He played an important role in the revolutionary war and was cited by Congress on October 4th, 1777:

'*Resolved*, That Congress have a just sense of the distinguished merit of Lieutenant-Colonel Willett for a repeated instance of his bravery and conduct in his late successful sally on the enemy investing Fort Schuyler; and that the Commissary-General of Military Stores be directed to procure an elegant sword, and present the same to Lieutenant-Colonel Willett in the name of these United States. By Order of Congress.

The sword referred to is now in the Metropolitan Museum of Art, New York.

Lieutenant-Colonel Willett was elected Mayor of New York City in 1807. He died in 1830.

The present owner is a direct descendant.

See illustration

■ 575 **AMERICAN SILVER PRESENTATION BOWL**
GALE AND MOSELEY, NEW YORK, C. 1830

With flared rim, and molded pedestal foot with shell and foliate borders, *marked on the base* G & M *in a rectangle*, and with two pseudo hallmarks, 13 ozs. 10 dwts. *Diameter 6½ inches (16.5 cm.)*

The bowl is inscribed 'Sylvester Graham Presented by the Ladies of the City of New York July 1832'. Graham, b. 1794, d. 1851, vegetarian and author of a number of works on the benefits of a vegetable diet is remembered in the 'Graham Cracker'.

See illustration

■ 576 **AMERICAN SILVER SOUP LADLE**
MAKER'S MARK W. PEARCE, NORFOLK, VA., C. 1820

Fiddle pattern, the handle engraved with initials, *the maker's mark*, W. PEARCE, VA., NORFOLK *within an oval*, 6 ozs.

■ 577 **AMERICAN SILVER TWO HANDLED COVERED SUGAR BOWL**
JOHN F. ROBINSON, WILMINGTON, C. 1845

Of bulbous, circular form, the domed top chased with flower and foliate decoration surmounted by an acorn finial, the body and base decorated with bands of geometric patterns, with S-scroll handles, *struck on the base with the maker's mark*, ROBINSON *within a rectangle*, 18 ozs. *Height 8½ inches (21.5 cm.)*

■ 578 AMERICAN SILVER SAUCEBOAT

BOSTON, C. 1850

Of boat shape, with an engraved initial, waved edge, leaf-capped flying scroll handle, on three hoof feet headed by shells, *struck with the marks of Lincoln and Foss and Woodward and Grosjean,* 12 ozs. 20 dwt. *Length 7½ inches (18½ cm.)*

■ 579 AMERICAN SILVER MATCHING COVERED SUGAR BOWL AND CREAMER

CHRISTIAN WILTBERGER, PHILADELPHIA, C. 1810

Of rectangular form, the sides with conforming fluted panels, decorated with a collar of flowerheads and engraved with foliate monograms, with harp-shaped handles, raised on four ball supports, the sugar bowl with acorn finial. Together with a pair of silver Sugar Tongs with oval grips and wrigglework decoration, *maker's mark A.R., late 18th Century.* 28 ozs. 5 dwts. *3 pieces.*

■ 580 AMERICAN SILVER FOUR PIECE TEA SET

G. BOYCE, NEW YORK, C. 1840

Comprising Teapot, two-handled covered Sugar Bowl, Creamer and Waste Bowl, the ovoid bodies lobed and fluted, with shaped everted rims, double scroll handles, the high domed cover fluted and with flowerspray finials, on domed circular bases, the sides engraved with inscriptions, 120 ozs. gross. *Height of teapot 11 inches (28 cm.)*

The inscription on the teapot reads: 'Yacht Lizzie L, Rear Com. J.G. Johnson M.D., Brooklyn Yacht Club Prize, Regatta June 10th 1876'; the remaining pieces are inscribed Lizzie L.'

See illustration

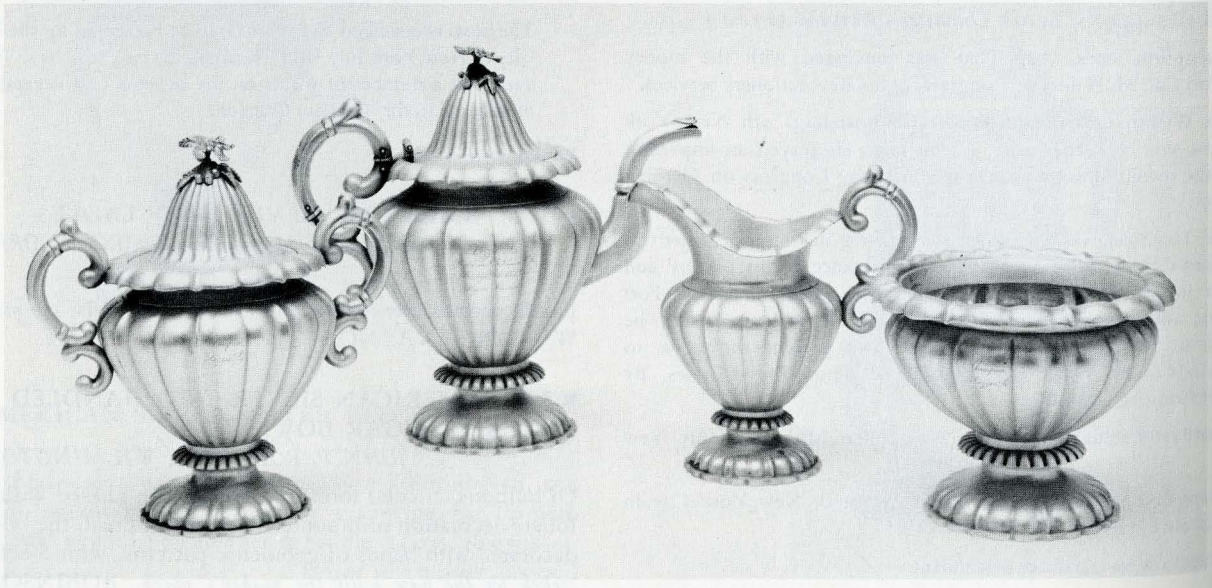
[581]

■ 581 AMERICAN SILVER TEAPOT

ANTHONY RASCH & CO., PHILADELPHIA, C. 1820

Of tapered circular shape, engraved with initials below a band of running buds, with animal head spout, the circular base with a band of anthemion decoration, the hinged cover with mushroom-shaped foliate finial, all with beaded borders, wood handle, 31 ozs. 10 dwts. gross. *Height 7½ inches (19 cm.)*

See illustration



[580]

[582]

■ 582 **AMERICAN SILVER THREE PIECE TEA SET**
A. RASCH & CO, PHILADELPHIA, C. 1820

Comprising Teapot, Sugar Bowl and Creamer, of vase shape, with acanthus-decorated shoulders, rows of beading and chevron engraving, the teapot with domed lid, lobed finial and griffin-headed spout, the sugar bowl foliate handles surmounting classical masks, the creamer with a scroll handle incorporating a winged female form, the *teapot and sugar bowl marked* A. RASCH & CO. PHILADELPHIA *in two rectangles, the creamer unmarked,* 71 ozs. gross.
Height of teapot 9 *inches* (23 *cm.*)

See illustration

■ 583 **AMERICAN SILVER CREAMER**
JOHN MYERS, PHILADELPHIA, C. 1790

Of vase shape, partly fluted and engraved with a contemporary monogram, with beaded borders, and square foot mounted at an angle, 5 ozs. *Height* 7⅜ *inches* (18.8 *cm.*)

[584]

■ 584 **AMERICAN SILVER TEAPOT**
FLETCHER & GARDINER, PHILADELPHIA, C. 1825

Of circular form with incurved neck, chased around the shoulder with a continuous band of acanthus leaves, the leaf-capped wood handle terminated by berried foliage, the swan-neck spout similarly decorated and capped by a patera, the domed cover chased with a further band of grape clusters and leaves, and with a foliate finial, on circular spreading foot, *struck on the base with the maker's mark* F & G, *and* 'Phila', 40 ozs. 5 dwts. gross. *Height* 8⅝ *inches* (21.9 *cm.*)

See illustration

[585]

■ 585 **AMERICAN SILVER FIVE PIECE TEA AND COFFEE SET** *FLETCHER & GARDINER, PHILADELPHIA, C. 1815*

Comprising Teapot, Coffee Pot, Covered Sugar Bowl, Creamer and Waste Bowl, of rectangular form with rounded angles and *bombé* sides, with collars of leafage, the pedestal bases raised on four paw supports and with borders of flowers, the teapot and coffee pot with bird's heads spouts and with acorn finials, the two bowls with handles in the form of female heads, monogrammed, 165 ozs. gross.

See illustration

■ 586 **AMERICAN SILVER GRAVY BOAT AND STAND** *THOMAS FLETCHER, PHILADELPHIA, C. 1830*

With a calyx of chased and *repoussé* acanthus leaves, acanthus, shell and grape borders, and a leaf-capped flying handle, the gravy boat and stand engraved with a crest and later initials, *marked on base of gravy boat and stand,* 41 ozs. *Length of stand* 11 *inches* (28 *cm.*)

An identical gravy boat and stand are illustrated by Katherine M. Clinton in *Collecting American Nineteenth Century Silver,* p. 38.

See illustration

■ 587 **AMERICAN SILVER MUG** *NEWELL HARDING & CO, BOSTON, C. 1850*

Of tapered cylindrical form, with molded base and lip, engraved with a coat of arms and 'A.N. Gilbert', 10 ozs. *Height* 4 *inches* (10 *cm.*)

[586]

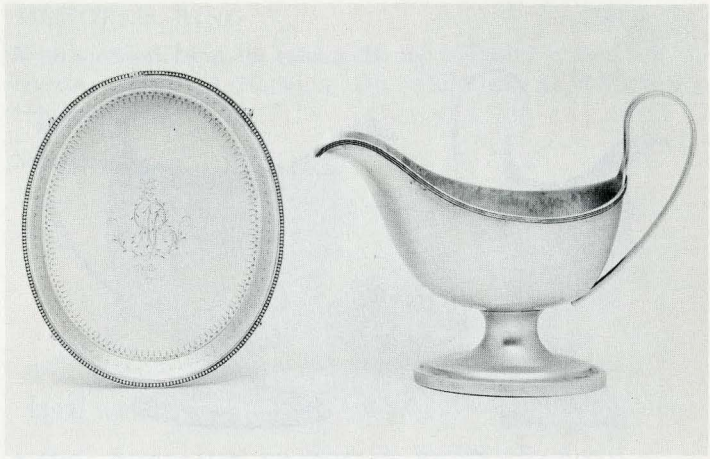
■ 588 **PAIR OF AMERICAN SILVER BEAKERS**

EBENEZER MOULTON, BOSTON, 1810

Of slightly bulbous, tapered cylindrical shape, engraved on each with an inscription and a date, the base with a straight gadroon edge, struck on the base with the incised maker's mark MOULTON, 8 ozs. 10 dwts. *Heights 3½ inches (9 cm.)*

The inscription on both beakers reads 'Elizabeth Cushing to Elizabeth Harrington August 15, 1810'.

See illustration



[590] [591]

■ 589 **AMERICAN SILVER BEAKER**

B. BEMENT, PITTSFIELD, MASS., 1818

Of vase shape, with incurved neck and flared foot, engraved with a presentation inscription and the date, struck on the base with a maker's mark B. BEMENT in rectangle, 4 ozs. *Height 4⅜ inches (11.2 cm.)*

The inscription reads 'Honorable testimony October, 1818 Berkshire Agricultural Society To Rev. Charles Goodrich'.

See illustration

■ 590 **AMERICAN SILVER TEAPOT STAND**

PHILIP DALLY, NEW YORK, C. 1785

Of oval shape, engraved at the centre with a foliate interlaced cypher, the raised border engraved with stylized tulips, with beaded edge, raised on four claw-and-ball supports, *struck twice on the base with maker's mark*, P. D *within a rectangle*, 5 ozs. *Length 6⅜ inches (16.7 cm.)*

See illustration

[588] [589] [588]

■ 591 **AMERICAN SILVER SAUCE BOAT**

BENJAMIN HALSTED, NEW YORK, C. 1795

Plain with reeded rim and loop handle, the oval base inscribed around the edge, 'A Tribute of Gratitude from J. Stevens to M. Hosack,' 9 ozs. *Length 8 inches (20.2 cm.)*

See illustration

[592] [593]

■ 592 AMERICAN SILVER CREAMER
VAN VOORHIS & COLEY, NEW YORK, C. 1790

Of neo-classical design, vase-shaped, engraved with ribbon-tied floral swags, loop handle, on square pedestal base, *struck on the body near the handle;* V & C *within a rectangle,* 5 ozs. *Height* 6¾ *inches* (17 *cm.*)

See illustration

■ 593 AMERICAN SILVER SAUCE BOAT
HUGH WISHART, NEW YORK, C. 1790

Of vase shape, with beaded borders and reeded angular handle, engraved with floral and foliate swags and pendant oval, on oval pedestal base, *maker's mark struck on the base* H. WISHART *in a rectangle,* 8 ozs. *Height* 6 *inches* (15 *cm.*)

See illustration

■ 594 AMERICAN SILVER TEAPOT AND STAND
EBENEZER MOULTON, NEWBURYPORT, MASS., C. 1790

Of fluted oval shape engraved with upper and lower borders of ribbon-tied drapery swags and with initials on each side within oval cartouches, the hinged cover with pineapple finial rising from a cross of leaves, wood handle, the conforming oval stand with reeded border, raised on four panel supports, *both pieces bearing the incised mark;* MOULTON, 19 ozs. gross. *Height* 7½ *inches* (19 *cm.*)

Compare with teapots by Paul Revere. It appears that engraved drapery swags was a favored design of Revere: cf. Teapot, plate 53, 'Paul Revere, Goldsmith,' by Katherine C. Buhler, (Museum of Fine Arts, Boston), and Tea Set, plate 204, 'American Silver,' by Graham Hood, (The Minneapolis Institute of Arts).

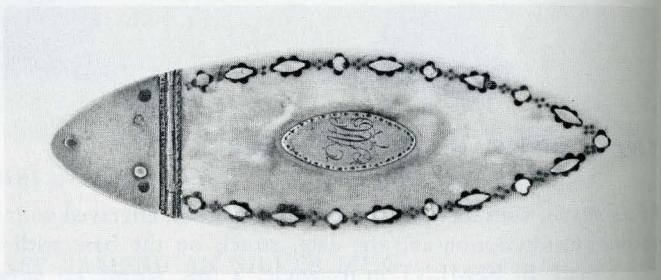
See illustration

The following five lots descended in the Hamilton family, Tuxedo Park, N.Y., and are exhibited with three framed newspaper articles.

■ 595 ALEXANDER HAMILTON: A SILVER-MOUNTED IVORY BOX *CIRCA 1790*

The elongated oval box with top-opening hinged cover inlaid with a border of mother of pearl, the central silver oval reserve engraved with the initials, A.H., for Alexander Hamilton. *Length* 3½ *inches* (19 *cm.*)

See illustration

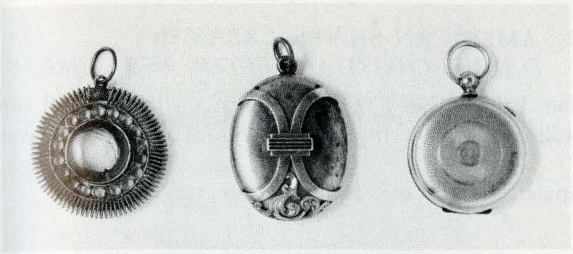


[595]

■ 596 FOUR HAMILTON FAMILY MEMENTOS
MID-19TH CENTURY TO LATE 19TH CENTURY

A gold Bracelet formed of twelve strapwork links with leaf-shaped clasp: a circular ivory Counter Box carved with *chinoiserie* scenes and containing a mother of pearl monogrammed counter; a silver Thimble; and a gold Stick Pin, the terminal in the shape of a lyre set with pearls and turquoise. 4 *pieces.*

[594]



[597] [598] [598]

■ 597 GEORGE WASHINGTON: A GOLD MEMORIAL LOCKET *EARLY 19TH CENTURY*

The circular gold filigree pendant containing a lock of hair.

Diameter 1 *inch* (2.6 *cm.*)

This lot is sold with an inscribed card, 'Locket containing lock of General Washington's hair. Was the property of Mrs. Alexander Hamilton, passing by direct inheritance through his grandmother into the possession of William Pierson Hamilton (1916).'

See illustration

■ 598 TWO GOLD LOCKETS

LATE 19TH CENTURY

The first of circular shape, engine-turned and containing a likeness of Winfield Scott and also a lock of hair; the second oval and applied with scrolls and strapwork with an enameled bar, containing plaited hair in two compartments. *Diameter* ⅞ *inch* (2.4 *cm.*); *length* 1¼ *inches* (3.2 *cm.*)

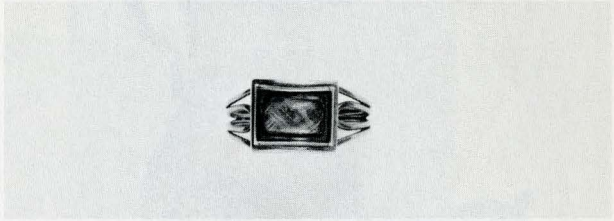
The first locket is stated to contain the hair of Winfield Scott, and the second that of Alexander Hamilton, Winfield Scott, U.S. Grant and Schuyler Hamilton. Accompanied by an inscribed paper. This lot is also sold with three framed newspaper articles.

See illustration

■ 599 ALEXANDER HAMILTON: A GOLD MEMORIAL RING *CIRCA 1804*

With wirework band, the rectangular top enclosing plaited hair, the reverse engraved, 'A. Hamilton, Ob.12 July 1804 At 46 Ys, 6 Ms.' Has fitted box.

See illustration



[599]

■ 600 BENJAMIN FRANKLIN PRESENTATION INKSTAND *ALDRIDGE & STAMPER, LONDON, 1758*

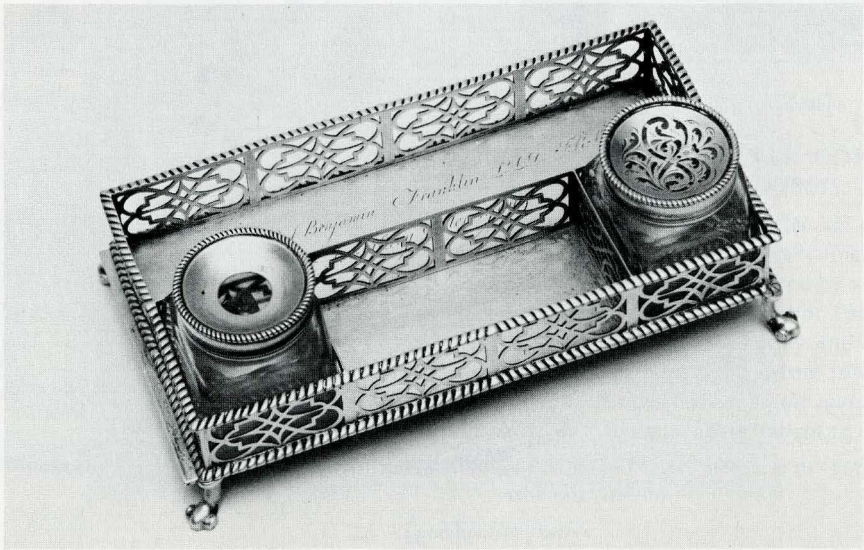
Of rectangular shape with pierced gallery, divided into four compartments and fitted with silver-mounted glass inkwell and sander, inscribed, 'The gift of Benjamin Franklin, LL.D., F.R.S., To Mary Stevenson,' raised on four scroll supports, 11 ozs. excluding glass.

Length 7½ *inches* (19 *cm.*)

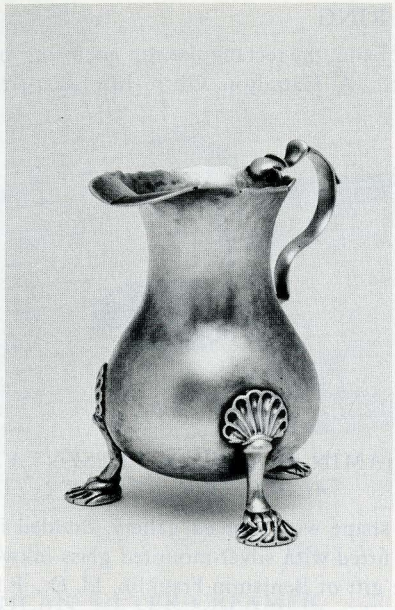
Benjamin Franklin was in London as Colonial Agent from 1757 to 1762 and resided at No. 7 Craven Street, the home of Mary Stevenson. Mary Stevenson married the celebrated anatomist, William Hewson, and after his death, moved to Philadelphia in 1786 where Benjamin Franklin assisted her in establishing residence.

This inkstand was exhibited at the Metropolitan Museum of Art, New York, May 11th to September 13th, 1936; see catalogue, 'Benjamin Franklin and his Circle,' no. 311. Lent by Mrs. Mary Hewson Bradford Laning.

See illustration



[600]



[602]

■ 601 **AMERICAN SILVER-MOUNTED CANE**

With plain inscribed silver handle. *Length* 34¼ *inches* (87 *cm.*)

The inscription reads, 'General Howard Carroll from the Flag Ship Lawrence, Perry's Victory on Lake Erie, Sept. 10th, 1813.'

Sold with a letter referring to Howard Carroll.

■ 602 **AMERICAN SILVER CREAMER**

DANIEL CHRISTIAN FUETER, NEW YORK, C. 1760

The plain baluster body raised on three shell and scroll supports, with scalloped rim and triple scroll handle, the base engraved with H.
the initials, , 5 ozs. *Height* 4 *inches* (10.2 *cm.*)
A. B.

See illustration

■ 603 **AMERICAN SILVER SALVER**

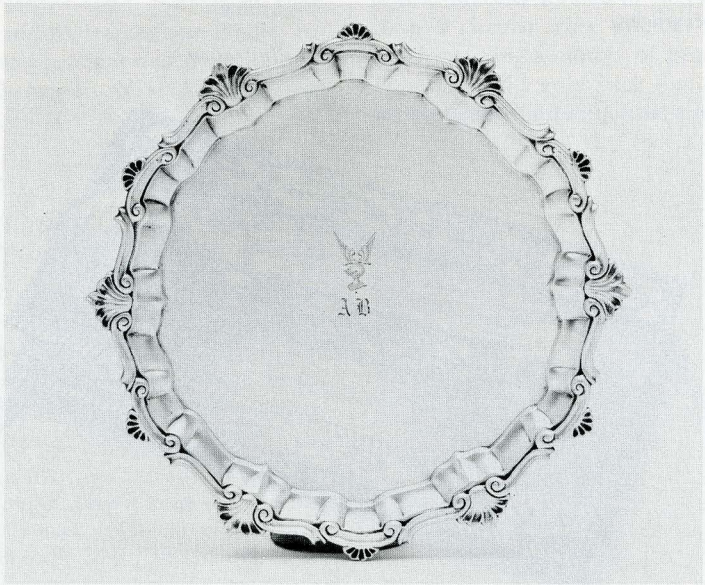
OTTO PAUL DePARISIEN, NEW YORK, C. 1760

With shell and scroll border, raised on three scroll supports, the L.
base engraved with the initials, A.P., and also, , the surface
D. A.
later engraved with a crest and the initials, A.B., 16 ozs. 10 dwts.
Diameter 9¼ *inches* (23.5 *cm.*)

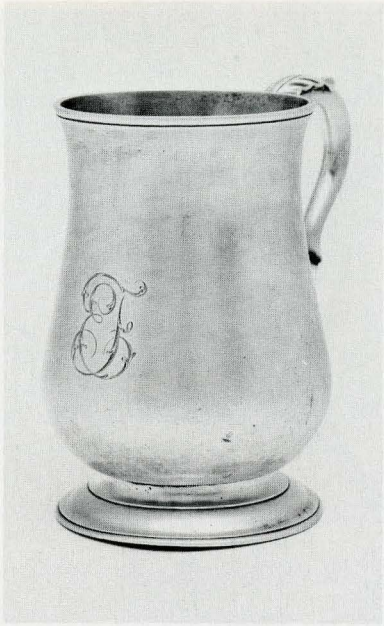
L.
The initials A.P. are for Anneke Provost. The initials are for
D. A.
Anneke and Dirck Lefferts. Anneke married Dirck Lefferts on April 29th, 1761. Anneke Provost was a daughter of William Provost and Aefje (Van Exveen) Provost. Anneke was baptised, March 11th, 1724. Her father was a prominent merchant and was a member of His Majesty's Council in New York.

The later initials, A.B., are for Anna Beekman, a granddaughter of Anneke Provost.

See illustration



[603]



[605]

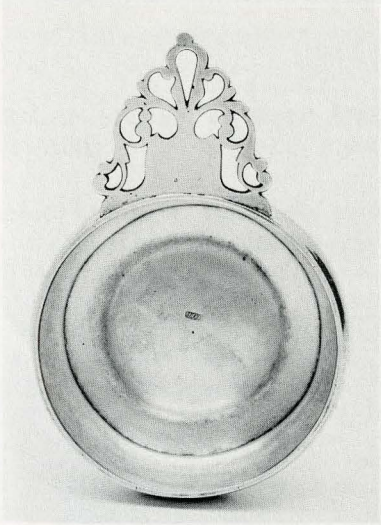
■ 604 AMERICAN SILVER PORRINGER

JONATHAN OTIS, NEWPORT, R.I., C. 1770

With slightly domed base and *bombé* sides, the front engraved with an interlaced cypher, pierced 'keyhole' handle, *marked twice on the back of the handle and once on the interior base,* 8 ozs. 15 dwts.

Diameter 5⅛ inches (13 cm.)

See illustration



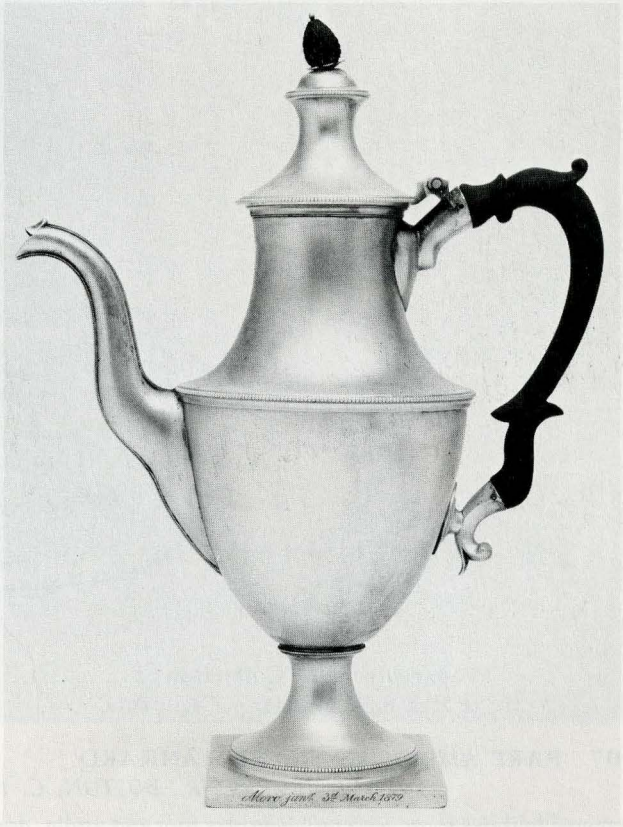
[604]

■ 605 AMERICAN SILVER CANN

JOSEPH & NATHANIEL RICHARDSON, PHILADELPHIA, C. 1770

The bulbous plain body engraved with an interlaced cypher, on spreading molded foot, with double scroll leaf-capped handle, 12 ozs. *Height 5¾ inches (14.5 cm.)*

See illustration



[606]

■ 606 AMERICAN SILVER COFFEE POT

ABRAHAM DUBOIS, PHILADELPHIA, C. 1790

Of large urn form, beaded at intervals on the top, body and base, with matching beading on the curvilinear spout, on square pedestal foot, the high domed cover capped by a wood pineapple finial, with wood double-scroll handle, the pot engraved on one side with an 'A' and crests above a coat of arms, and on the base with 'James Ash 1770', 'Sarah Ash Kerr', and 'Moro junr 3d March 1879', on three sides, the back side *struck with the maker's mark A Dubois in a rectangle,* 49 ozs. 10 dwts. gross. *Height 15 inches (38 cm.)*

The Arms and Crests are those of Hamilton of Shropshire and Ash of Ashbrook, Ireland.

See illustration

[607]

Property from the Collection of
Mr. & Mrs. F. W. Wieder · California

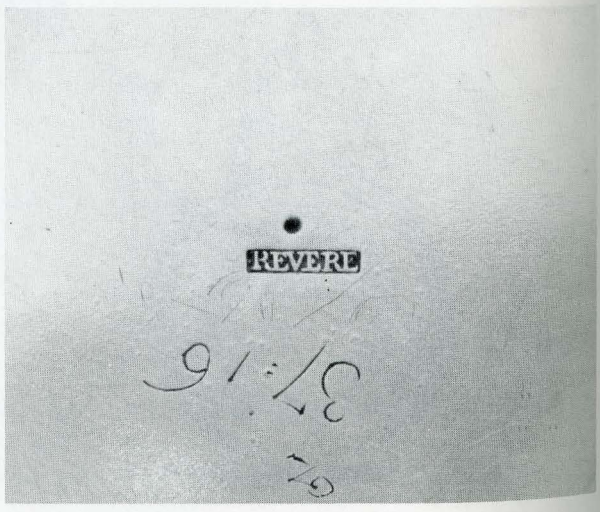
■ 607 RARE AMERICAN SILVER TANKARD

PAUL REVERE, JR., BOSTON, C. 1760

Of tapered bulbous form, with molded splay foot and girdle, domed lid, scroll handle terminating in a bacchanal mask, the shield-shaped thumbpiece supported by two open scrolls, the base with scratch weight 37 oz 16, *maker's mark* REVERE *in rectangle, struck on body and base*, 37 ozs. *Height* 9¼ *inches* (23.5 *cm.*)

The bulbous form is rare in Paul Revere's tankards. Another example can be seen at the Museum of Art, Rhode Island School of Design in Providence, (cf. *The New England Silversmith,* Exhibition Catalogue 1965, cat. no. 169, fig. 63). The tankard is illustrated as the frontispiece of *Antiques,* July, 1954, and cited in Gregor Norman-Wilcox's "American Silver, 1690–1810, in California collections," p. 50 of that issue. It was acquired from the Jarvis family of Jarvis Landing, Alameda Co., Calif. Traditionally it formerly belonged to Sarah Turner Durer (*née* Rucker) of Ruckersville, Orange Co., Va., whose daughter married a Jarvis. Leonard F. Jarvis moved from Massachusetts to Columbia, Calif. in 1865 and subsequently to Alameda Co.

See color illustration on cover and black and white illustrations



[607 Detail]

■ 608 AMERICAN SILVER TEAPOT AND MATCHING STAND *PAUL REVERE, JR., BOSTON, 1786*

The teapot of shaped oval form, with bright-cut floral and foliate borders and rims, the sides engraved with oval cartouches enclosing initials and suspended from ribbon-tied foliate swags, with straight, tapered spout and hinged, domed cover with mushroom-shaped wood finial; the shaped stand with matching engraving and initials raised on four claw-and-ball feet, *maker's mark* REVERE *in rectangle struck on base of both pieces.* Together with an enamel Miniature of Miss Peggy White, the owner, *signed Mathieu Deroche, Paris,* with leather case. *3 pieces. Height overall 6 inches (15 cm.)*

The initials L.W. to P.W. are for Leonard White and Peggy White. The teapot and stand formed the wedding gift which Leonard White gave to his sister upon her marriage to Bailey Bartlett of Haverhill, Mass., November 21, 1786.

The teapot and stand are illustrated and discussed in *Antiques,* January 1954 "American Silver, 1690–1810, in California collections" by Gregor Norman-Wilcox, pp 50 and 51, where it quotes that Peggy, a descendant of Peregrine White, was the only daughter of John White, merchant and "a refined and beautiful young lady of seventeen, fair as a lily". Upon Peggy Bartlett's death in 1831, the teapot and stand descended through her son Edwin Bartlett to his nephew, Joseph W. Sprague, of Louisville, Kentucky, to Sprague's nephew, Seth Sprague Terry of New York, who took it to California. Two almost identical teapots are in the Boston Museum of Fine Arts; one made for Moses Brown of Newburyport retains its bill dated April 2, 1789, which indicates it once had a stand. The other which still does have its tray, was made and initialed for Hannah Carter, presumably in 1787, the year of her marriage. Cf.K. Buhler, *Paul Revere Goldsmith,* 1956, fig 46 a-b.

See color illustration

[612]

FURNITURE

(See glossary for furniture following lot 725)

Property of Various Owners

■ **609 PAINTED PINE CRADLE**
PROBABLY PENNSYLVANIA, 19TH CENTURY

Having shaped sides, pierced with hand-holds; on rockers.
Height 17 *inches* (42 *cm.*); *length* 40½ *inches* (1.2 *m.*)

Property from the Estate of Gladys U. James

■ **610 FEDERAL STYLE INLAID MAHOGANY WALL MIRROR**

Having a molded swan's-neck cresting ending in flower-form rosettes centering an urn filled with leaves and flowerheads, above an *églomisé* panel painted with a medieval landscape, a rectangular mirror plate below continuing to a scrolled pendant. *Height* 52 *inches* (1.32 *m.*); *width* 23½ *inches* (60 *cm.*)

■ **611 FEDERAL CARVED MAHOGANY SOFA**
MASSACHUSETTS, 1790–1800

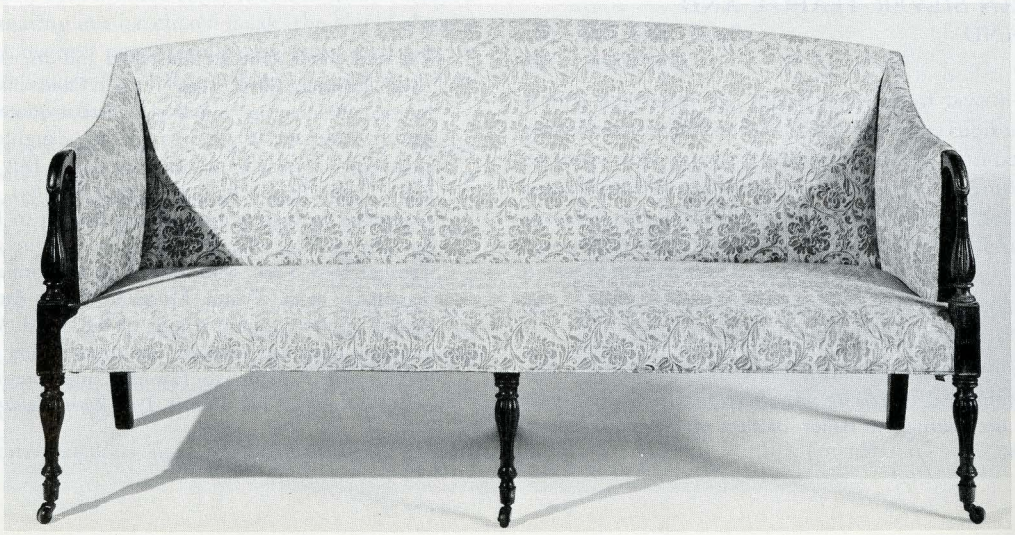
The molded downward-curving arms on baluster supports continuing to ring-turned and reeded tapering legs ending in brass casters.
Length 5 *feet* 10 *inches* (1.78 *m.*)

See illustration

■ **612 CHIPPENDALE STYLE BLOCK- AND SHELL-CARVED MAHOGANY BONNET-TOP CHEST-ON-CHEST**

Height 6 *feet* 8¼ *inches* (2.05 *m.*); *width* 34¼ *inches* (87 *cm.*)

See illustration

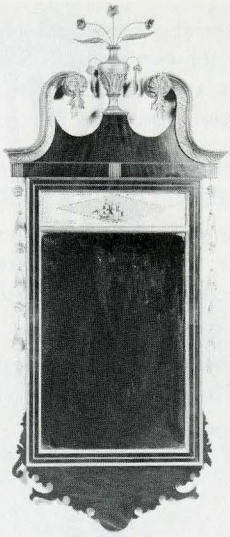


[611]

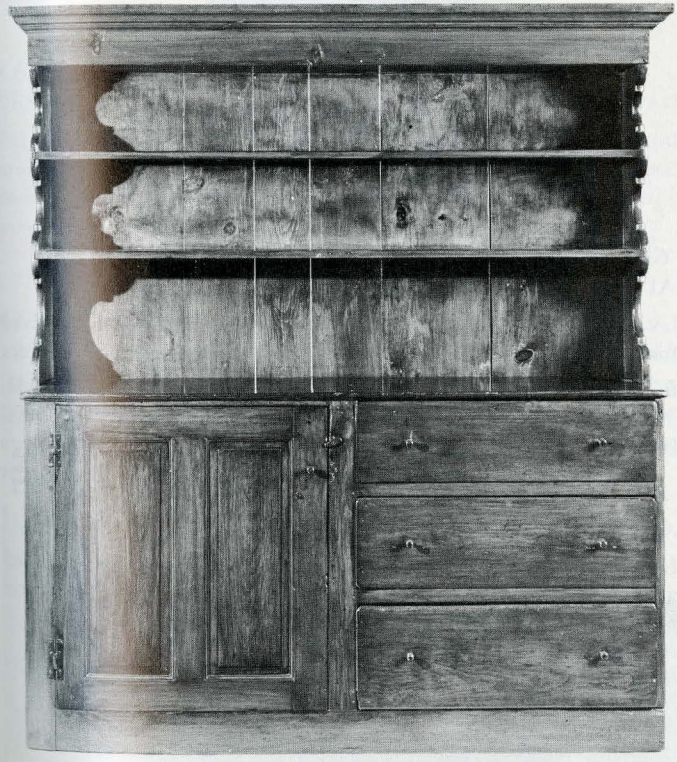
■ 613 FEDERAL STYLE INLAID MAHOGANY WALL MIRROR

Having an incised and gilded swan's-neck cresting centering a flower and leaf-filled urn, the *églomisé* panel painted with a clipper ship above a rectangular mirror plate. *Height* 54¾ *inches* (1.38 *m.*); *width* 23¾ *inches* (60.5 *cm.*)

See illustration



[613]



[614]

Property of Various Owners

■ 614 PRIMITIVE PINE WALL CUPBOARD

In two parts: the upper with molded cornice above two shelves flanked by scrolled sides, the out-thrust lower section above a case with a paneled cupboard door opening to a shelved interior, three long drawers at the side. *Height* 6 *feet* 7 *inches* (2.01 *m.*); *width* 5 *feet* 7 *inches* (1.70 *m.*)

See illustration

■ 615 CHILD'S TURNED ASH LADDER-BACK HIGHCHAIR

Has rush seat.

■ 616 CHIPPENDALE INLAID CHERRYWOOD TALL CHEST OF DRAWERS *PENNSYLVANIA, C. 1780*

Having a molded cornice above a case fitted with an arrangement of nine thumb-molded long drawers flanked by fluted corner columns; on ogee bracket feet. *Height* 5 *feet* 5¾ *inches* (1.67 *m.*); *width* 46¼ *inches* (1.18 *m.*)

See illustration

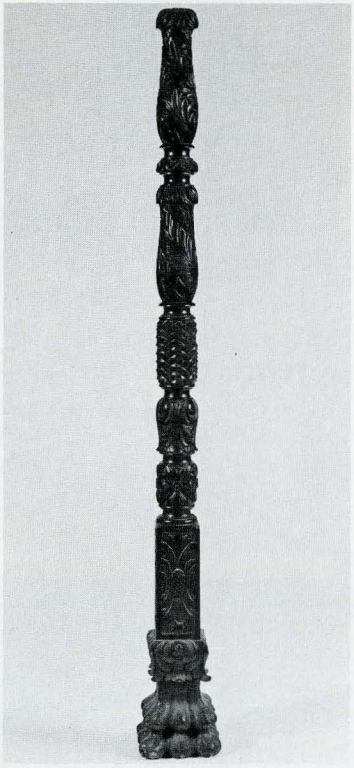
[616]

■ 617 FEDERAL INLAID MAHOGANY CORNER CUPBOARD *NEW YORK, 1810–20*

Having a molded cornice above a glazed and mullioned cupboard door opening to an interior with scalloped shelves, a cupboard door with arched panel below; on a scalloped base. *Height* 6 *feet* 10¾ *inches* (2.11 *m.*); *width* 39½ *inches* (1 *m.*)

■ 618 CHIPPENDALE STYLE CARVED MAHOGANY BLOCK-FRONT CHEST OF DRAWERS

Having a molded oblong top above a case with upper block- and fan-carved long drawer, four blocked drawers below; on short cabriole legs ending in claw-and-ball feet. *Height* 41 *inches* (1.04 *m.*); *width* 43½ *inches* (1.11 *m.*)



[619]

■ 619 EMPIRE CARVED MAHOGANY FOUR-POST BED *PROBABLY NEW YORK, C. 1830*

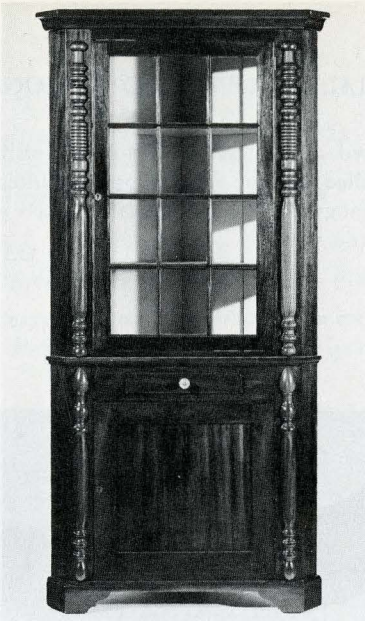
Each post carved with stylized leafage and diamond devices and supported on scale-carved feet. *Height* 6 *feet* 7½ *inches* (2.02 *m.*); *length approximately* 6 *feet* 6 *inches* (1.99 *m.*)

See illustration of one post

■ 620 FEDERAL MAHOGANY CORNER CUPBOARD

Having an upper glazed and mullioned cupboard door opening to a shelved interior above a single drawer and a paneled cupboard door; the whole flanked by turned half-round colonnettes. *Height* 6 *feet* 6½ *inches* (1.99 *m.*); *width* 38 *inches* (96.5 *cm.*)

See illustration



[620]

■ 621 FEDERAL STYLE INLAID MAHOGANY LADY'S SECRETARY AND BOOKCASE

Having glazed and mullioned cupboard doors opening to a shelved interior above a central prospect door flanked by tambour slides opening to an interior with small drawers and valanced pigeonholes, the hinged writing flap above a case with two cockbeaded long drawers. *Height* 6 *feet* 5½ *inches* (1.97 *m.*); *width* 37 *inches* (94 *cm.*)

■ 622 QUEEN ANNE STYLE CURLY MAPLE LOWBOY

Having an oblong molded top above a case with thumb-molded frieze drawer, a fan-carved central drawer flanked by short drawers below. *Height* 29½ *inches* (75 *cm.*); *length* 32 *inches* (81.2 *cm.*)

See illustration

[622]

■ 623 **PAIR OF EMPIRE INLAID MAHOGANY SIDE CHAIRS** *NEW YORK, C. 1830*

Each with inward-curving back centering a solid lyre-form splat, the bowed seats on sabre legs.

■ 624 **FEDERAL MAHOGANY SMALL DROP-LEAF TABLE** *NEW YORK, 1800–15*

Having an oblong top flanked by D-shaped drop leaves above a plain skirt with spirally-formed brass apron; on ring-turned and reeded tapering legs. *Height* 27½ *inches* (70 *cm.*); *length* 39 *inches* (99 *cm.*)

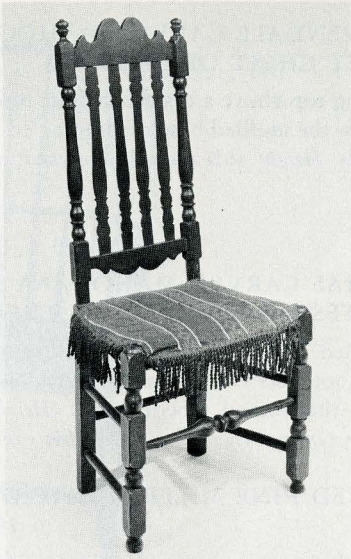
■ 625 **FEDERAL INLAID MAHOGANY BUTLER'S DESK** *NEW YORK, 1800–10*

The case fitted with an upper crossbanded fall-front drawer opening to an interior with pigeonholes, small drawers and central prospect door above two cockbeaded long drawers; on bracket feet. *Height* 40¾ *inches* (1.04 *m.*); *width* 44½ *inches* (1.13 *m.*)

■ 626 **FEDERAL CARVED MAHOGANY SOFA** *NEW YORK, C. 1810*

Having a slightly arched crestrail centering a reeded panel continuing to downward-curving arms on baluster supports, the bowed seat on reeded tapering legs ending in casters. Upholstered in striped velvet. *Length* 6 *feet* 4 *inches* (1.93 *m.*)

See illustration



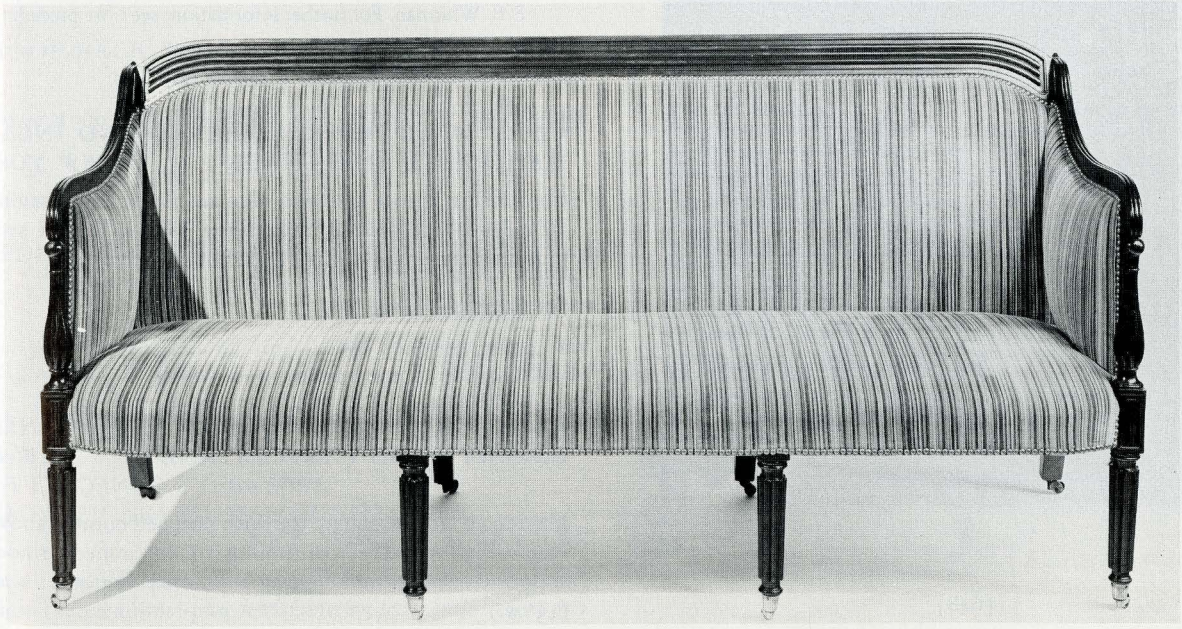
[627]

■ 627 **WILLIAM AND MARY PAINTED AND GRAINED BANNISTER-BACK SIDE CHAIR** *NEW ENGLAND, 1710–40*

Having a shaped crestrail and ring-turned uprights centering a four-bannister back. Retains traces of black grained decoration on a brown ground. Together with a Queen Anne painted maple cane-back side chair. 2 *pieces.*

Note: Each chair has an inscription on the underside of its seat pertaining to its history.

See illustration



[626]

■ 628 CHIPPENDALE CARVED MAHOGANY BLOCK-FRONT CHEST OF DRAWERS

Having an oblong top above a case with four blocked and graduated long drawers, the molded base continuing to cabriole legs and claw-and-ball feet. *Height* 36¾ *inches* (93.4 *cm.*); *width* 42½ *inches* (1.8 *m.*)

See illustration

■ 629 FEDERAL CARVED MAHOGANY AND MAPLE FOUR-POST TESTER BEDSTEAD *AMERICAN, C. 1820*

Having cup-turned and tapering headposts centering an arched headboard, the footposts conformingly turned with a pineapple-carved base; on ring-turned tapering legs. *Height* 7 *feet* 5 *inches* (2.26 *m.*); *width* 52 *inches* (1.32 *m.*); *length* 6 *feet* 1 *inch* (1.86 *m.*)

■ 630 PAINTED PINE MILITARY FIELD CHEST *19TH CENTURY*

The hinged lid opening to a deep well above a case inscribed *Bvt. Lieut. Col. E.B. Whitman, Capt. & A.Q.M.*, on a gray ground. *Height* 24 *inches* (61 *cm.*); *length* 39 *inches* (99 *cm.*)

Note: Lieutenant Col. E.B. Whitman was the commander of the Cumberland Regiment during the Civil War. Following the war he was appointed by President Lincoln to lay out Gettysburg battlefield as a national shrine. Documents belonging to Lt. Col. Whitman, including his Harvard yearbook, dated 1837 and a volume recording the Sixteenth Reunion of the Society of the Army of the Cumberland and a military ledger book accompany this lot.

[628]

[632]

■ 631 MAHOGANY CAMPAIGN DESK *MID-19TH CENTURY*

Having a paneled hinged front opening to an interior fitted with letter files and small drawers, the sides fitted with iron carrying handles. *Height* 24¼ *inches* (61.5 *cm.*); *length* 34 *inches* (86.3 *cm.*)

Note: Traditionally, this desk has been thought to belong to Lt. Col. E.B. Whitman. For further information, see note preceding lot.

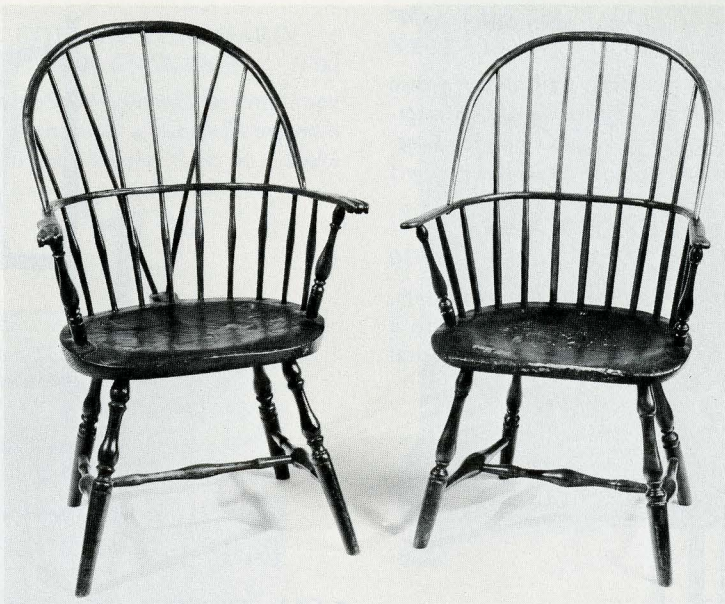
■ 632 FOUR FEDERAL CARVED AND INLAID MAHOGANY SIDE CHAIRS *NEW YORK, 1815–25*

Comprising a pair and two similar chairs, each having a slightly arched crestrail, the stay rails in the form of paired swanheads and plumage, the seats on sabre legs. Some restoration.

See illustration of two

■ 633 CHIPPENDALE MAPLE AND TURNED CHERRYWOOD CANDLESTAND *NEW ENGLAND, PROBABLY CONNECTICUT, 1780–1800*

Having an almost-square top with notched corners above a ring- and vase-turned standard continuing to an arched tripod ending in slipper feet. Restored. *Height* 28¾ *inches* (73 *cm.*); *width* 17 *inches* (43 *cm.*)



[635] [636]

■ 634 FEDERAL MAPLE CHEST OF DRAWERS
NEW ENGLAND, C. 1800

Having a rectangular top above a case with four long drawers, the shaped apron continuing to high French feet. *Height* 38¾ *inches* (98.5 *cm.*); *width* 41½ *inches* (1.05 *m.*)

■ 635 BRACE-BACK WINDSOR ARMCHAIR
NEW ENGLAND, 1780–1800

See illustration

■ 636 HOOP-BACK WINDSOR ARMCHAIR
PROBABLY CONNECTICUT, C. 1800

The molded seat on baluster-turned legs joined by conforming stretchers.

See illustration

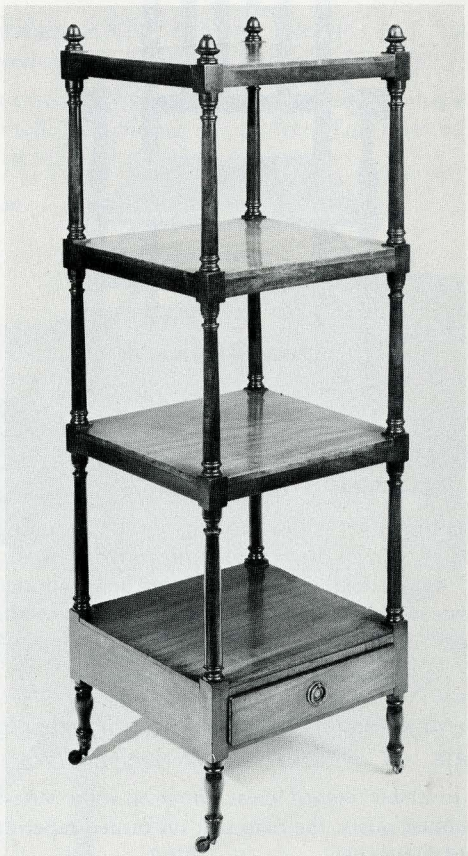
■ 637 FEDERAL TURNED MAHOGANY ÉTAGÈRE
SIGNED J. ELLIS, PROBABLY NEW YORK, EARLY 19TH CENTURY

Having four shelves centered by ring-turned tapering posts, the lower shelf with a single drawer with maker's name on the interior. *Height* 50¾ *inches* (1.29 *m.*); *width* 15½ *inches* (40 *cm.*)

See illustration

■ 638 EMPIRE CARVED MAHOGANY SOFA
NEW YORK, 19TH CENTURY

Having deeply scrolled arms continuing to a molded seatrail supported on leaf-carved animal-paw feet. *Length* 5 *feet* 7 *inches* (1.70 *m.*)



[637]

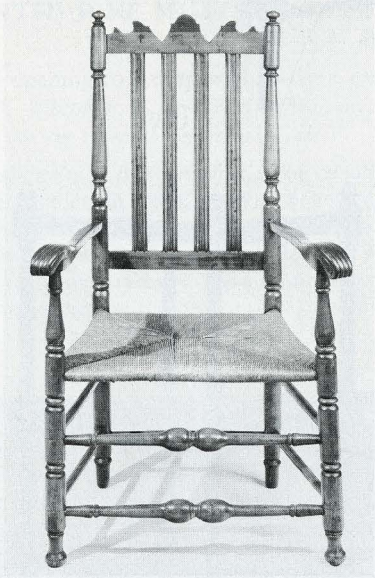
■ 639 PILGRIM-CENTURY PANELED OAK LIFT-TOP BLANKET CHEST *LATE 17TH CENTURY*

Having a molded oblong top opening to a deep well above a case with three paneled reserves centered by applied, split baluster-turned and geometric bosses, two drawers below; on a molded base. *Height* 29 *inches* (73.7 *cm.*); *length* 52 *inches* (1.32 *m.*)

■ 640 WILLIAM AND MARY TURNED MAPLE BANNISTER-BACK ARMCHAIR *NEW YORK, 1710–30*

Having a shaped crestrail above a back with four molded bannisters, the downward-curving arm with carved terminals continuing to a rush seat and turned legs joined by two bulbous-turned frontal stretchers. Restoration to crest and feet.

See illustration



[640]

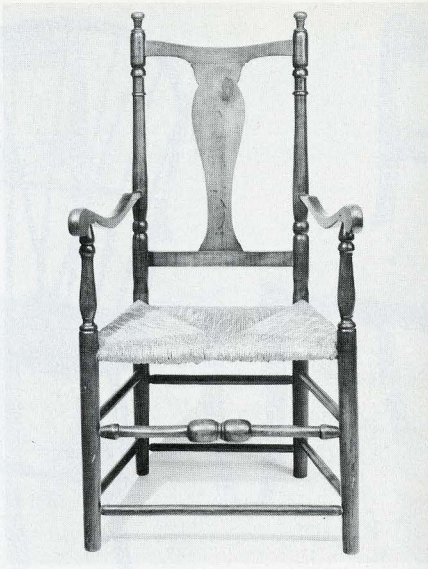
■ 641 WILLIAM AND MARY INLAID BURL WALNUT FLAT-TOP HIGHBOY

In two parts: the upper with a molded cornice containing a secret drawer above two small drawers and three graduated long drawers, all with burl walnut facings outlined with herringbone crossbanding, the lower section with a central drawer and two short drawers above trumpet-turned legs joined by a shaped stretcher. *Height* 5 *feet* 10½ *inches* (1.79 *m.*); *width* 40½ *inches* (1.03 *m.*)

■ 642 QUEEN ANNE TURNED CHERRYWOOD ARMCHAIR *NEW YORK OR CONNECTICUT, 1720–40*

Having an inversely arched crest above a solid vase-form splat, flanked by turned posts, the rush seat on turned tapering legs with bulbous frontal stretcher.

See illustration



[642]

■ 643 FEDERAL TURNED CHERRYWOOD DRESSING TABLE *NEW ENGLAND, C. 1810*

Having a rectangular top fitted with an upper tier of three small drawers, the case with two long drawers, on ring-turned tapering legs. *Height* 37½ *inches* (95.3 *cm.*); *width* 35 *inches* (89 *cm.*)

Note: Has numerous faint inscriptions on small drawers.

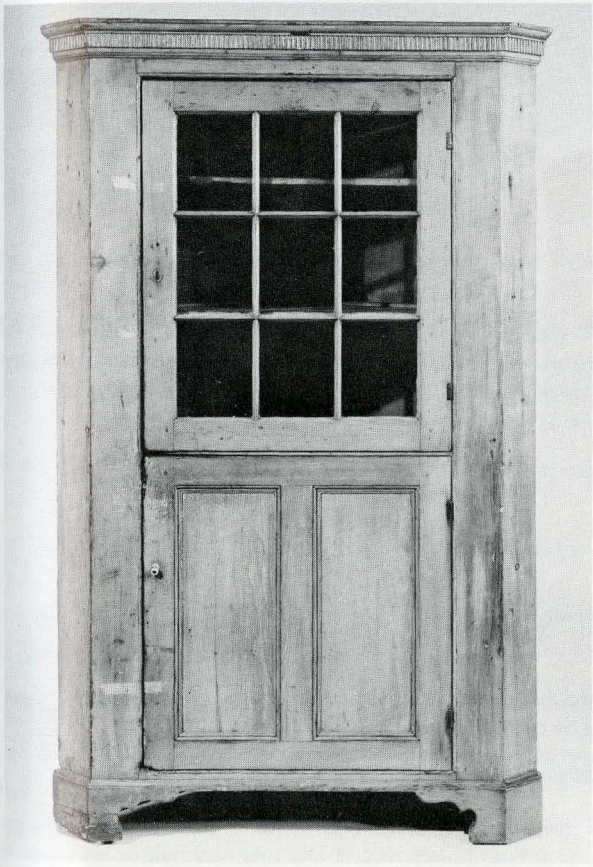
See illustration

[643]

■ 644 CHIPPENDALE PINE CORNER CUPBOARD
NEW ENGLAND, C. 1800

Having a molded and dentiled cornice above a glazed and mullioned cupboard door opening to a shelved interior, a paneled cupboard door below; on bracket feet. *Height* 6 *feet* 1¾ *inches* (1.87 *m.*); *width* 48 *inches* (1.22 *m.*)

See illustration



[644]

■ 645 CHIPPENDALE CHERRYWOOD CHEST OF DRAWERS *PROBABLY CONNECTICUT, 1770–90*

Having an oblong molded top above a case with four graduated long drawers; on ogee bracket feet. *Height* 35 *inches* (89 *cm.*); *width* 41¼ *inches* (1.05 *m.*)

See illustration

[645]

■ 646 QUEEN ANNE MAPLE DROP-LEAF TABLE
NEW ENGLAND, PROBABLY MASSACHUSETTS, 1750–70

The top with two half-round drop leaves above a shaped skirt and angular cabriole legs ending in pad feet. Top restored. *Height* 29 *inches* (73.7 *cm.*); *length* 46¼ *inches* (1.18 *m.*)

See illustration

[646]

[647]

■ 647 BAMBOO-TURNED WINDSOR CHILD'S HIGHCHAIR *PROBABLY PENNSYLVANIA, 1800–10*

See illustration

Property from the Estate of Betsey A. Ripley · New York

■ 648 QUEEN ANNE WALNUT AND PARCEL-GILDED WALL MIRROR

Having a scrolled crest centering a concave roundel gilded with flowers above a rectangular mirror plate with gilded slip. *Height* 34¾ *inches* (88 *cm.*); *width* 20¼ *inches* (51.5 *cm.*)

[649]

Property of Various Owners

■ 649 QUEEN ANNE MAPLE TRAY-TOP TEA TABLE

Having a rectangular top with molded edge above a cyma-curved skirt; on angular cabriole legs ending in pad feet. *Height* 27 *inches* (68.5 *cm.*); *width* 29¾ *inches* (75.5 *cm.*)

See illustration

[650]

■ 650 SACK-BACK WINDSOR ARMCHAIR *PENNSYLVANIA, 1790–1800*

The molded saddle seat on raking baluster- and ring-turned legs joined by turned stretchers.

See illustration

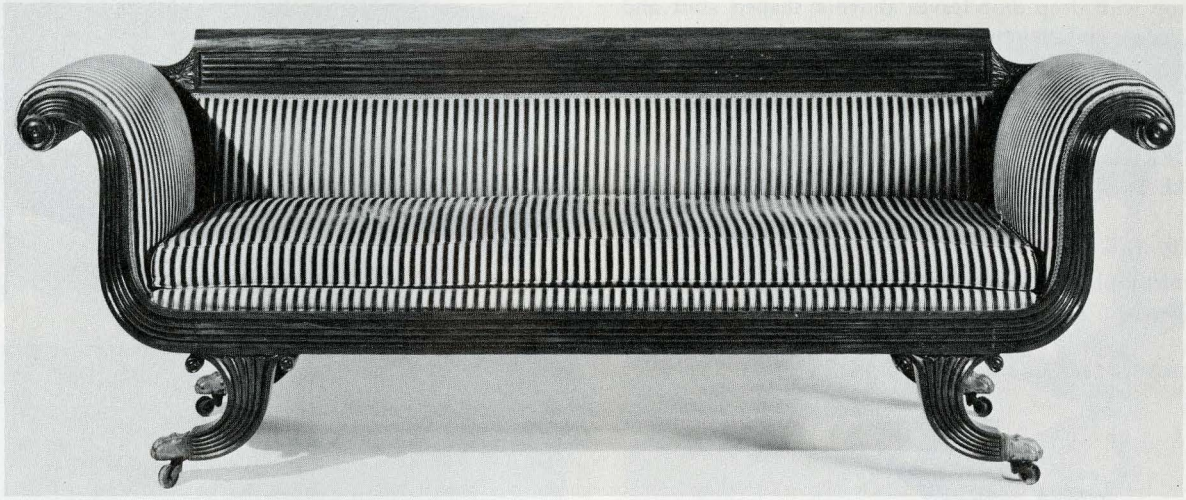
[651]

Property of Sotheby Parke Bernet, Inc.

■ 651 WILLIAM AND MARY TURNED WALNUT DAY BED *PHILADELPHIA, 1690–1710*

The arched outward-flaring back adjustable on chain supports, with five molded bannisters continuing to a rush seat and ring- and baluster-turned legs joined by bead-and-reel stretchers ending in ball feet. Stretchers restored. *Length* 6 *feet* 2½ *inches* (2.89 *m.*)

See illustration



[652]

Property of Various Owners

■ 652 **LATE FEDERAL CARVED MAHOGANY SOFA**
PROBABLY NEW YORK, C. 1820

Having a molded crestrail centering a reeded panel, the outward-scrolling arms continuing to a seat frame with reeded apron; on outward-flaring sabre legs ending in brass castered paw feet. *Length* 8 *feet* 2 *inches* (2.49 *m.*)

See illustration

[654]

■ 653 **QUEEN ANNE STYLE MAPLE DROP-LEAF TABLE**

The top with half-round drop leaves above a plain skirt with shaped apron and cabriole legs ending in pad feet. *Height* 29½ *inches* (75 *cm.*); *length* 40¼ *inches* (1.02 *m.*)

■ 654 **CHIPPENDALE MAHOGANY TILT-TOP TEA TABLE**
PROBABLY MASSACHUSETTS, 1770–80

Having a rectangular molded top with shaped corners tilting above a vase- and ring-turned standard and arched tripod ending in claw-and-ball feet. Restoration to top. *Height* 29½ *inches* (75 *cm.*); *width* 31¼ *inches* (79.5 *cm.*)

See illustration

[655]

■ 655 **SET OF TEN FEDERAL MAHOGANY SIDE CHAIRS**
1810–15

Each having a concave crestrail, the bowed seat on ring-turned and reeded tapering legs.

See illustration of two

■ 656 QUEEN ANNE WALNUT DROP-LEAF DINING TABLE *MASSACHUSETTS, 1750–70*

The oblong top with deep drop-leaves above a shaped skirt and angular cabriole legs ending in pad feet. Top reset. *Height* 28¼ *inches* (71.7 *cm.*); *length* 48½ *inches* (1.23 *m.*)

See illustration

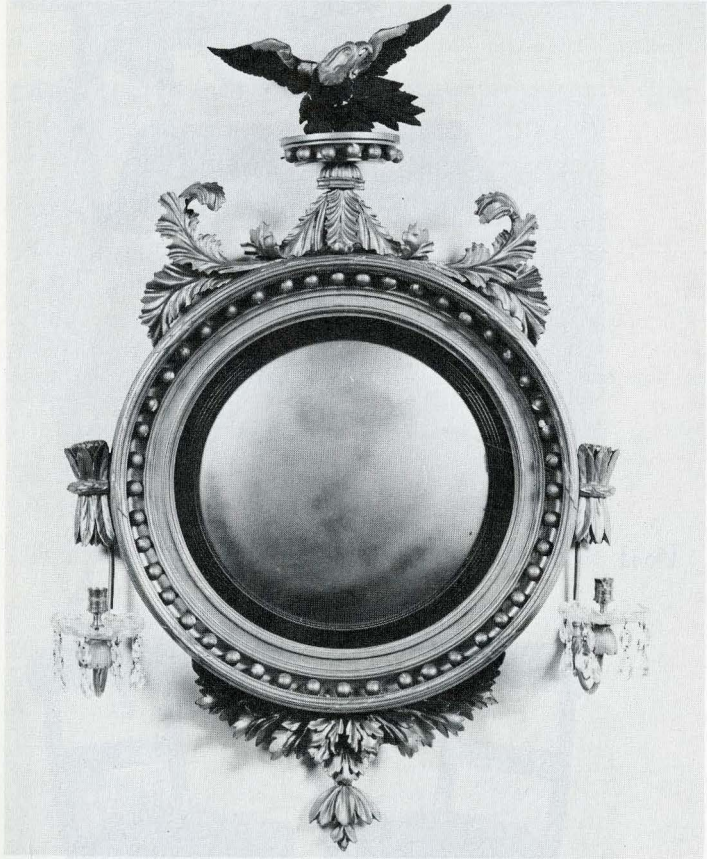
■ 657 FEDERAL GILTWOOD AND GESSO GIRANDOLE WALL MIRROR

LABELED THO. FENTHAM, & CO., NO. 136, STRAND, LONDON, EARLY 19TH CENTURY

The circular mirror plate beneath a spread-winged eagle and scrolling acanthus leafage. *Height* 40 *inches* (1.01 *m.*); *width* 26½ *inches* (67 *cm.*)

Note: Listed in Wills, *English Looking Glasses*, London, 1965, p. 151.

See illustration



[657]

Property from a Wilmington, Delaware Estate

■ 658 FEDERAL GILTWOOD AND GESSO WALL MIRROR *NEW YORK, 1820–25*

Having a 'broken' cornice hung with gilt acorn drops above a frieze centering a shell, a two-part mirror plate below flanked by outset columns. *Height* 49¼ *inches* (1.25 *m.*); *width* 28½ *inches* (72.5 *cm.*)

[656]

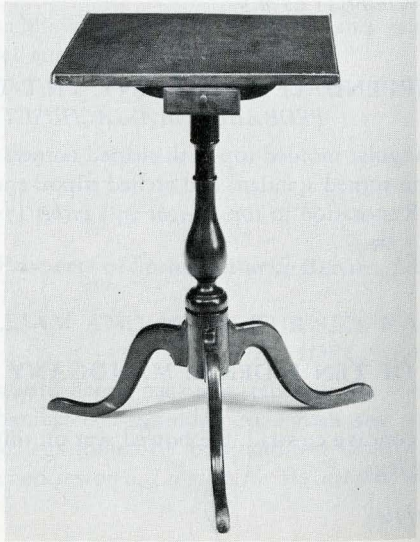
■ 659 FEDERAL TURNED MAPLE TWO-DRAWER STAND *NEW ENGLAND, 1800–20*

Having a rectangular top with beaded edge above a case with two cockbeaded long drawers; on ring-turned tapering legs. Together with a Federal pine one-drawer stand on splayed square tapering legs. 2 *pieces. Height* 29¼ *inches* (74.3 *cm.*); *width* 20 *inches* (50.8 *cm.*)

■ 660 CHIPPENDALE TURNED CHERRYWOOD CANDLESTAND *CONNECTICUT, 18TH CENTURY*

Having a rectangular top, beaded edge and lower candle drawer above a ring- and baluster-turned standard continuing to an arched tripod ending in snake feet. Restored. *Height* 25½ *inches* (64.7 *cm.*); *width* 17 *inches* (43.2 *cm.*)

See illustration



[660]

■ 661 QUEEN ANNE TURNED WALNUT GATE-LEG TABLE

Having an oblong top bowed at either end flanked half-round drop leaves above a frieze with single drawer and scalloped apron; on ring- and vase-turned legs joined by box stretchers ending in turned tapering feet. *Height* 29 *inches* (73.7 *cm.*); *length* 41¾ *inches* (1.06 *m.*)

See illustration

[661]

[662]

■ 662 CHIPPENDALE WALNUT SLANT-FRONT DESK *PENNSYLVANIA, PROBABLY CHESTER COUNTY, 1760–80*

Having a thumb-molded hinged lid opening to an interior with valanced pigeonholes and small drawers centering a prospect door opening to three small drawers, the case with four thumb-molded and graduated long drawers, on ogee bracket feet. Restored. *Height* 42¼ *inches* (1.07 *m.*); *width* 39⅞ *inches* (1.01 *m.*)

See illustration

■ 663 CHIPPENDALE WALNUT DISH-TOP CANDLESTAND *PHILADELPHIA, 1760–80*

Having a circular dished top tilting and revolving above a bird-cage support and ring- and vase-turned standard continuing to an arched tripod ending in snake feet. *Height* 28½ *inches* (72.5 *cm.*); *diameter* 20¼ *inches* (51.5 *cm.*)

See illustration

[663]

■ 664 CHIPPENDALE CARVED WALNUT SIDE CHAIR *PHILADELPHIA, 1760–80*

Having a cupid's-bow crestrail centering a carved shell flanked by scrolled ears above a pierced baluster splat centering a carved tassel, the molded seat with applied shell-carved apron continuing to shell-carved cabriole legs ending in claw-and-ball feet.

Note: Attached to the rear seatrail is a paper inscribed, 'This chair was made for William Carels of Philadelphia. It stood in the Bulner House for many generations. It was purchased from the lineal descendant of Carels, Miss Eleanor S. Davis of Phila. Orthopedic Hospital, 17th and Summer Sts., Phila.'

See illustration

■ 665 PAIR OF CHIPPENDALE WALNUT AND PARCEL-GILDED WALL MIRRORS

Each having a scrolled crest centering a pierced roundel with a stylized gilded shell above a mirror plate with cyma-curved gilded slip flanked by gilded trailing leaves and flowerheads, a conforming pendant below. *Height* 38¼ *inches* (97.2 *cm.*); *width* 19½ *inches* (49.5 *cm.*)

[664]

[666]

■ 666 FINE QUEEN ANNE CARVED WALNUT DROP-LEAF DINING TABLE *PENNSYLVANIA, PROBABLY CHESTER COUNTY, 1750–70*

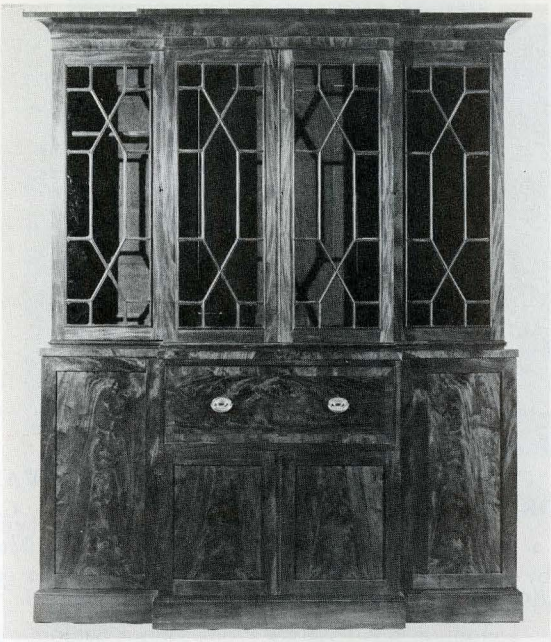
Having an oblong top flanked by deep drop leaves above a skirt pierced with a heart and scrolls continuing to cabriole legs ending in paneled trifid feet. *Height* 29¼ *inches* (74.3 *cm.*); *length* 46½ *inches* (1.18 *m.*); *width open* 51½ *inches* (1.31 *m.*)

See illustration

■ 667 FEDERAL INLAID MAHOGANY GENTLEMAN'S SECRETARY AND BOOKCASE *NEW YORK, 1815–20*

In two parts: the upper with a 'broken' outward-flaring cornice above a conforming case with four glazed and mullioned cupboard doors opening to an interior with adjustable shelves, the lower section with pull-out drawer fitted with a fall front, pigeonholes and small drawers above double cupboard doors opening to a shelved interior flanked by cupboard doors. *Height* 8 *feet* (2.44 *m.*); *width* 6 *feet* ½ *inches* (1.84 *m.*)

See illustration opposite page



[667]

[668]

■ 668 CHIPPENDALE CARVED MAHOGANY PEMBROKE TABLE *PROBABLY NEW YORK, C. 1780*

The top and flanking short drop leaves above a skirt with single drawer; on molded square tapering legs joined by a molded stretcher. *Height* 28½ *inches* (72.5 *cm.*); *length* 32 *inches* (81.3 *cm.*)

See illustration

■ 669 CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *PHILADELPHIA, 1770–80*

Having a shaped crestrail above a pierced flaring splat, the molded seat on square molded legs joined by an H-stretcher.

■ 670 CHIPPENDALE MAHOGANY CAMEL-BACK SOFA

The back, out-scrolling arms and seat in red floral silk damask; the whole on molded square tapering legs joined by recessed stretchers. *Length* 7 *feet* 3 *inches* (2.21 *m.*)

See illustration

[670]

■ 671 FEDERAL INLAID WALNUT SERPENTINE-FRONT CHEST OF DRAWERS

PENNSYLVANIA, 1790–1810

Having an oblong top with serpentine front above a conforming case with four cockbeaded and graduated long drawers, the valanced apron continuing to French feet. Restored. *Height* 38 *inches* (96.5 *cm.*); *width* 37 *inches* (94 *cm.*)

Note: Brasses appear to be original.

See illustration

[671]

■ 672 PAIR OF FEDERAL INLAID MAHOGANY CARD TABLES

Each having a half-round hinged top with inlaid edge above a skirt centering three oval inlaid maple reserves; on inlaid square tapering legs. *Height* 29¼ *inches* (92 *cm.*)

See illustration of one

[672]

■ 673 CHIPPENDALE INLAID MAHOGANY WALL MIRROR *PROBABLY PHILADELPHIA, C. 1770*

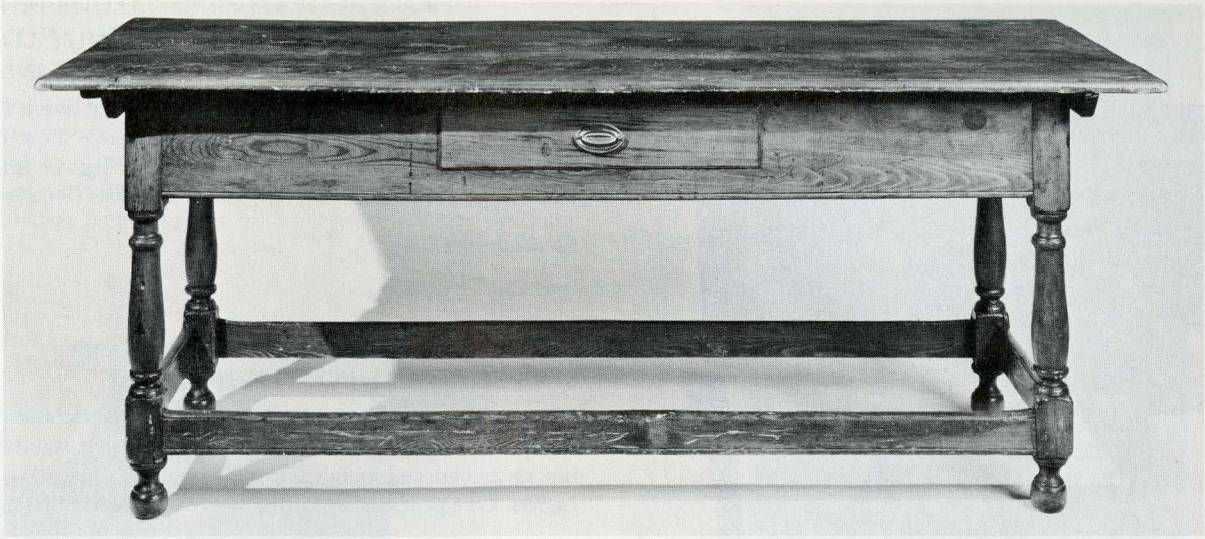
Having a scrolled crest above a mirror plate with molded slip flanked by conforming ears and pendant. Restored. *Height* 33 *inches* (83.8 *cm.*); *width* 17½ *inches* (45 *cm.*)

■ 674 CHIPPENDALE MAPLE AND BIRCH SLANT-FRONT DESK *NEW ENGLAND, 1760–80*

Having a thumb-molded hinged lid opening to a fitted interior above a case with four thumb-molded and graduated long drawers; on shaped bracket feet. Extensively restored. *Height* 41¾ *inches* (1.06 *m.*); *width* 38¼ *inches* (97.2 *cm.*)

See illustration

[674]



[677]

■ 675 PRIMITIVE WALNUT CORNER CUPBOARD

Having a molded cornice above a glazed and mullioned cupboard door with rattail hinges opening to scalloped shelves, an arched opening below continuing to a solid panel cupboard door opening to a shelved interior. *Height* 6 *feet* 11 *inches* (2.11 *m.*); *width* 43½ *inches* (1.11 *m.*)

■ 676 CHIPPENDALE MAHOGANY CHEST OF DRAWERS *PHILADELPHIA, 1760–80*

Having a molded oblong top above a case with four thumb-molded and graduated long drawers flanked by fluted quarter columns; on ogee bracket feet. Slight restoration to feet. *Height* 33¼ *inches* (84.5 *cm.*); *width* 37¾ *inches* (96 *cm.*)

See illustration

[676]

■ 677 PINE AND TURNED WALNUT CENTER TABLE *PENNSYLVANIA, 18TH CENTURY*

Having a cleated and thumb-molded oblong top above a skirt with single drawer; on ring- and baluster-turned legs joined by box stretcher ending in ball feet. Restored. *Height* 31 *inches* (78.7 *cm.*); *length* 6 *feet* 4¾ *inches* (1.95 *m.*)

See illustration

■ 678 QUEEN ANNE WALNUT CORNER CHAIR *PROBABLY MASSACHUSETTS, 1750–70*

Having a horseshoe backrest with molded crest, on ring-turned tapering supports centering two vase-form splats, the molded square seat on an angular cabriole frontal leg and three turned tapering legs ending in pad feet. Restored.

See illustration

[678]

[679]

■ 679 QUEEN ANNE CARVED WALNUT LOWBOY
PENNSYLVANIA, 1740–50

Having a molded top with notched corners above a case with an upper thumb-molded frieze drawer and three short drawers, the scalloped skirt continuing to angular cabriole legs ending in Spanish feet. *Height* 28½ *inches* (72.5 *cm.*); *width* 34 *inches* (86.4 *cm.*)

See illustration

■ 680 FEDERAL CARVED MAHOGANY SIX-PEDESTAL DINING TABLE *1800–15*

The top comprising two D-ends centering four rectangular sections; the whole supported on ring-turned and tapering standards continuing to arched and molded tetrapods ending in brass animal-paw casters. One pedestal of slightly later date and of different shape.

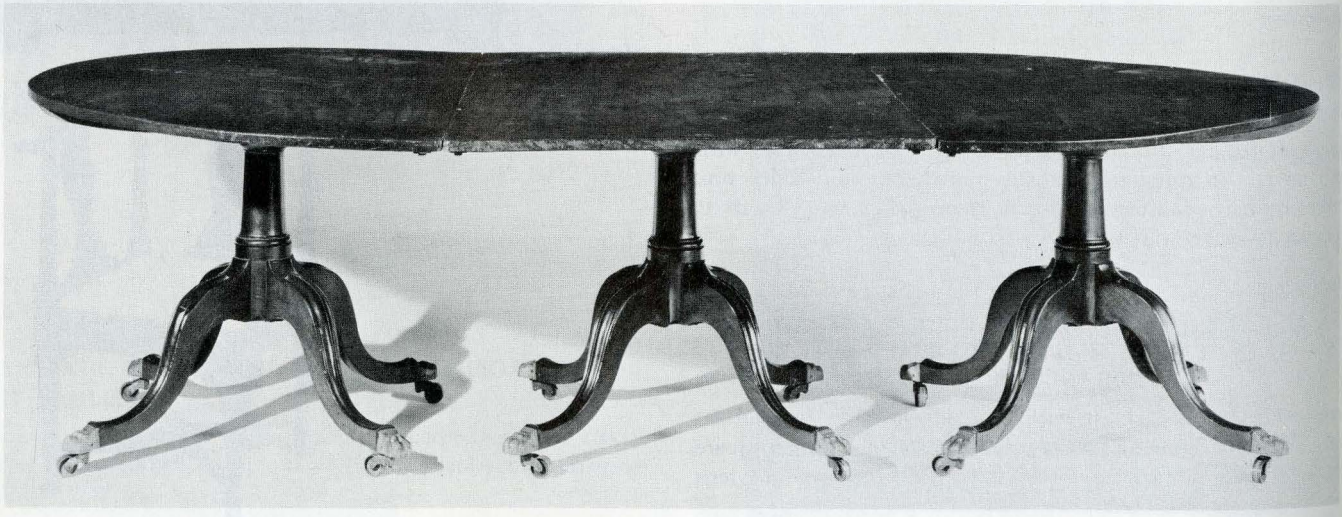
Height 29 *inches* (73.5 *cm.*);
extreme length 16 *feet* 8½ *inches* (5.10 *m.*)

See illustration

■ 681 CHIPPENDALE CARVED MAHOGANY WALL MIRROR *LABELED ELLIOTT, PHILADELPHIA, C. 1760*

Having a scrolled crest and ears above a rectangular mirror plate, a conforming pendant below. *Height* 46 *inches* (1.17 *m.*); *width* 24¼ *inches* (61.5 *cm.*)

Note: Retains a fragment of the maker's label on the backboard.



[680]

■ 682 CHIPPENDALE CARVED MAHOGANY BONNET-TOP CHEST-ON-CHEST

In two parts: the upper with a molded swan's-neck cresting centering three flaming urn finials above a fan-carved central drawer and flanking short drawers, four graduated long drawers below flanked by fluted pilasters, the lower section with four graduated long drawers continuing to a molded apron with central drop pendant and shaped bracket feet. *Height* 7 *feet* 2 *inches* (2.09 *m.*); *width* 40 *inches* (1.02 *m.*)

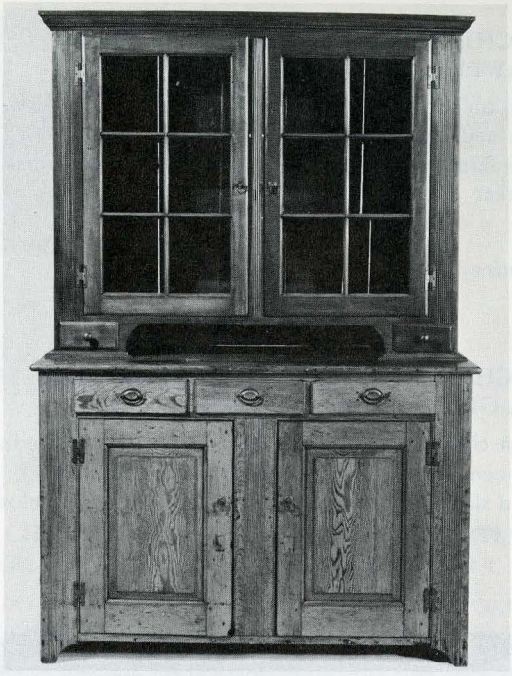
See illustration

[682]

■ 683 CHIPPENDALE PINE AND MAPLE WALL CUPBOARD

In two parts: the upper with a molded cornice above glazed and mullioned double cupboard doors opening to a shelved interior flanked by reeded pilasters and small drawers, the lower section with a frieze of three short drawers above paneled double cupboard doors opening to a shelved interior, the sides and reeded stiles forming bracket feet. *Height* 6 *feet* 10 *inches* (2.09 *m.*); *width* 54 *inches* (1.40 *m.*)

See illustration



[683]

■ 684 CHIPPENDALE MAPLE SLANT-FRONT DESK

NEW ENGLAND, PROBABLY MASSACHUSETTS, 1770–90

Having a thumb-molded hinged lid opening to an interior with arcaded pigeonholes and small drawers above a case with four thumb-molded and graduated long drawers; on shaped bracket feet. Restoration to interior and feet. *Height* 40½ *inches* (1.03 *m.*); *width* 36¾ *inches* (93.4 *cm.*)

See illustration

[684]

■ 685 CHIPPENDALE MAHOGANY SMALL CHEST OF DRAWERS

Having an oblong top with molded edge above a case fitted with two short and three long thumb-molded and graduated drawers flanked by fluted quarter columns continuing to a molded base and ogee bracket feet. *Height* 29½ *inches* (75 *cm.*); *width* 31¾ *inches* (80.6 *cm.*)

See illustration

■ 686 CHIPPENDALE INLAID MAHOGANY AND PARCEL-GILDED WALL MIRROR

Having an elaborately scrolled and pierced crest centering a displayed phoenix bird above a bevelled mirror plate within a carved and gilded slip, a scrolled pendant and flanking ears below. *Height* 34½ *inches* (87.5 *cm.*); *width* 19¾ *inches* (49.2 *cm.*)

[685]

■ 687 QUEEN ANNE TURNED WALNUT GATE-LEG TABLE

The oblong top flanked by deep drop leaves above a scalloped skirt continuing to ring- and baluster-turned legs, joined by conforming stretchers ending in ball feet. *Height* 28¾ *inches* (73 *cm.*); *length* 48 *inches* (1.22 *m.*)

[688]

■ 688 CHIPPENDALE WALNUT LIFT-TOP BLANKET CHEST *PENNSYLVANIA, 1770–1800*

Having a molded top opening to a deep well above a plain case with two thumb-molded short drawers; on bracket feet. *Height* 28 *inches* (71.2 *cm.*); *width* 48 *inches* (1.22 *m.*)

See illustration

■ 689 CHIPPENDALE CARVED WALNUT SIDE CHAIR *PHILADELPHIA, 1760–80*

Having a cupid's-bow crestrail centering a carved shell flanked by scrolled ears above a pierced baluster splat centering a carved tassel, the molded seat with applied shell-carved apron continuing to shell-carved cabriole legs ending in claw-and-ball feet.

See illustration

[689]

[690]

■ 690 FEDERAL INLAID MAHOGANY SERPENTINE SIDEBOARD *PROBABLY VIRGINIA, 1790–1810*

The case fitted with an upper bowed frieze drawer above tambour slides opening to a cupboard section flanked by a deep drawer, faced to simulate two drawers and fitted for bottles, and two cock-beaded drawers; on square tapering legs. *Height* 39¾ *inches* (1.01 *m.*); *length* 5 *feet* 8½ *inches* (2.74 *m.*)

See illustration

■ 691 CHIPPENDALE CARVED MAHOGANY WALL MIRROR *1760–80*

Having a scrolled crest above a rectangular mirror plate with molded slip continuing to a conforming pendant and ears. Restored. *Height* 45 *inches* (1.15 *m.*); *width* 23¼ *inches* (59 *cm.*)

■ 692 CHIPPENDALE TURNED WALNUT TILT-TOP TEA TABLE *PENNSYLVANIA, 1770–80*

Having a circular top tilting and revolving above a bird-cage support, a bulbous ring-turned standard below continuing to an arched tripod ending in platformed knob feet. Restored. *Height* 27¼ *inches* (70.5 *cm.*); *diameter* 32⅛ *inches* (81.5 *cm.*)

■ 693 PAIR OF CHIPPENDALE CARVED WALNUT SIDE CHAIRS *PHILADELPHIA, 1760–80*

Each having an incised cupid's-bow crestrail centering a carved shell above a pierced and scrolled vase-form splat, the molded seat continuing to an arcaded apron centering an applied shell; on shell-carved cabriole legs ending in claw-and-ball feet.

Provenance:

Purchased from David Stockwell, Inc.

See illustration

[693]

■ 694 CHIPPENDALE MAHOGANY WALL MIRROR
LABELLED JOHN ELLIOTT, PHILADELPHIA, C. 1760

Having an arched and scrolled crest above a rectangular mirror plate with molded bezel, an inversely arched pendant below. Restored.

Height 43½ *inches* (1.10 *m.*); *width* 22¼ *inches* (56.5 *cm.*)

Note: Retains maker's label in English and German on the backboard.

■ 695 CHIPPENDALE MAHOGANY CHEST OF DRAWERS *PENNSYLVANIA, 1770–80*

Having a molded oblong top above a case with four cockbeaded and graduated long drawers flanked by fluted quarter columns continuing to a molded base and stepped ogee bracket feet. Restored.

Height 36½ *inches* (92.7 *cm.*); *width* 40¼ *inches* (1.02 *m.*)

See illustration

[695]

■ 696 SET OF EIGHT QUEEN ANNE CARVED MAHOGANY SIDE CHAIRS

An assembled set, comprising three pairs and two others, each having a spooned back centering an inversely arched crestrail above a shaped vase-form splat, the molded seat above a scalloped apron and cabriole legs carved at the knees with C-scrolls continuing to pad feet.

See illustration of two

[696]

■ 697 CHIPPENDALE CARVED MAHOGANY WALL MIRROR *AMERICAN OR ENGLISH, 1760–70*

Having a scrolled crest, ears and conforming pendant centering a rectangular mirror plate with gilded slip. Together with a Chippendale carved mahogany miniature wall mirror. 2 *pieces. Height* 27¾ *inches* (70.5 *cm.*); *width* 17¼ *inches* (43.7 *cm.*)

■ 698 FEDERAL INLAID MAHOGANY DROP-LEAF CONSOLE TABLE
PENNSYLVANIA OR DELAWARE, 1790–1810

Having a half-round top with inlaid edge and single short drop leaf above a plain frieze, the dies inlaid with diamond devices continuing to inlaid square tapering legs ending in crossbanded cuffs. Originally the end of a dining table. *Height* 29 *inches* (73.7 *cm.*); *width* 41⅞ *inches* (1.07 *m.*)

■ 699 PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS *1760–80*

Each having a cupid's-bow crestrail with incised edge and scrolled ears above a pierced, leaf- and drapery-carved scrolled splat continuing to a molded seat, the cabriole legs carved with cross-hatching, acanthus leaves and C-scrolls continuing to claw-and-ball feet. Some restoration. Slip seats in floral needlepoint.

See illustration

■ 700 FEDERAL INLAID MAHOGANY BOW-FRONT CHEST OF DRAWERS

Having an oblong top with crossbanded edge and bowed front above a conforming case with four cockbeaded and graduated long drawers; on flaring bracket feet. *Height* 38½ *inches* (97.8 *cm.*); *width* 39½ *inches* (1 *m.*)

[699]

■ 701 QUEEN ANNE TURNED MAPLE TAVERN TABLE *CONNECTICUT OR RHODE ISLAND, 1740–60*

Having an oval top above a skirt with arcaded apron: on ring-turned tapering legs ending in pad feet. Top reset. *Height* 26½ *inches;* (67.2 *cm.*); *length* 36¾ *inches* (93.2 *cm.*)

See illustration

[701]

■ 702 FEDERAL INLAID MAHOGANY PEMBROKE TABLE *1790–1810*

Having an oblong top flanked by short drop leaves with shaped corners above a skirt with single drawer, the dies inlaid with thistles and leaves continuing to square tapering legs ending in brass-capped feet. *Height* 28 *inches* (71.2 *cm.*); *length* 30 *inches* (76.2 *cm.*)

See illustration

■ 703 FEDERAL CURLY MAPLE BOW-FRONT CHEST OF DRAWERS *NEW YORK, 1810–20*

The case with four cockbeaded and graduated long drawers above a scalloped apron, and turned tapering legs. *Height* 43¼ *inches* (1.10 *m.*); *width* 40½ *inches* (1.04 *m.*)

Note: Brasses appear to be original.

[702]

[704]

[705]

[706]

■ 704 CHIPPENDALE STYLE MAHOGANY CAMEL-BACK SOFA

The back, outscrolling arms and bowed seat upholstered in beige floral silk damask; the whole on square tapering legs joined by a recessed stretcher. *Length* 7 *feet* 3 *inches* (2.21 *m.*)

See illustration

■ 705 FEDERAL INLAID MAHOGANY LADY'S DESK
NEW HAMPSHIRE, 1800–10

In two parts: the upper with a 'broken' cornice above crossbanded double cupboard doors opening to a shelved interior with single small drawer and flanked by tambour slides opening to compartments, the lower section with hinged green-baize lined writing flap above three graduated long drawers; on inlaid square tapering legs. Restored. *Height* 50 *inches* (1.27 *m.*); *width* 37¼ *inches* (94.7 *cm.*)

Note: Bears portion of maker's label on back.

See illustration

■ 706 CHIPPENDALE WALNUT CHEST OF DRAWERS
PENNSYLVANIA, 1760–80

Having an oblong top with a molded edge above a case with four thumb-molded and graduated long drawers flanked by fluted quarter columns; on ogee bracket feet. Feet restored. *Height* 34½ *inches* (87.7 *cm.*); *width* 36¼ *inches* (92 *cm.*)

Note: Has original brasses.

See illustration

■ 707 SET OF EIGHT CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

PENNSYLVANIA, 1780–1800

Each having an outward-flaring back centering four 'pretzel' splats continuing to a molded seat frame and molded square legs with a recessed stretcher. Slight variations within the set. Together with another Chippendale side chair of similar design. 9 *pieces.*

See illustration of a pair

■ 708 FEDERAL TURNED MAPLE FOUR-POST TESTER BEDSTEAD

PROBABLY PENNSYLVANIA, 1800–20

Having ring- and baluster-turned headposts centering a plain headboard, the footposts conformingly shaped and carved with stylized leaves; on turned tapering legs. *Height* 7 *feet* (2.04 *m.*); *width* 51 *inches* (1.30 *m.*); *length approximately* 6 *feet* 4 *inches* (1.93 *m.*)

[707]

■ 709 FEDERAL INLAID MAHOGANY WORK TABLE

Having a crossbanded top with outset rounded corners above a skirt fitted with an upper drawer opening to a hinged writing surface, compartments and pencil recesses, a long drawer below, both faced with birch inlays, continuing to a pull-out slide; on ring-turned and reeded tapering legs ending in turned feet. *Height* 27¾ *inches* (70.5 *cm.*); *width* 18¼ *inches* (46.3 *cm.*)

See illustration

[709]

Property of Various Owners

■ 710 BRACE-BACK WINDSOR SIDE CHAIR

NEW ENGLAND, 1780–90

Having a molded hoop back above nine turned spindles and a shaped saddle seat on ring- and baluster-turned legs joined by conforming stretchers.

See illustration

[710]

[713]

■ 711 TWO FEDERAL TURNED MAPLE AND BIRCH SIDE TABLES *NEW ENGLAND, 1800–15*

Each having a rectangular top and skirt with single drawer; on ring-turned tapering legs. *Heights* 28¼ *to* 28⅞ *inches* (71.5 *to* 72.5 *cm.*); *widths* 16 *to* 19 *inches* (40.5 *to* 48 *cm.*)

See illustration of one

■ 712 FEDERAL MAPLE FOUR-POST TESTER BEDSTEAD *NEW ENGLAND, 1800–15*

Having ring-turned headposts flanking an arched headboard, the footposts conformingly turned; on turned tapering legs. Has tester. *Height* 5 *feet* 4 *inches* (1.62 *m.*); *width* 49½ *inches* (1.26 *m.*); *length* 6 *feet* 4 *inches* (1.93 *m.*)

■ 713 QUEEN ANNE CARVED MAPLE BONNET-TOP HIGHBOY *CONNECTICUT, C. 1750*

In two parts: the upper with a molded swan's-neck cresting above a pinwheel-carved central drawer flanked by two short drawers, four thumb-molded and graduated long drawers below, the lower section with a frieze drawer above a fan-carved central drawer flanked by short drawers; on cabriole legs ending in pad feet. Top may be of different origin. *Height* 6 *feet* 11 *inches* (2.11 *m.*); *width* 36¾ *inches* (93 *cm.*)

Note: Descended in the family of Colonel Benjamin Hawks of Connecticut, and has a line of descent inscribed on the back of the upper carved drawer.

See illustration

■ 714 FEDERAL MAHOGANY AND MAPLE CHEST OF DRAWERS *MASSACHUSETTS, 1800–10*

Having a rectangular top with outset rounded corners above a case with four cockbeaded long drawers flanked by ring- and spirally-turned outset columns; on turned tapering legs. *Height* 41¼ *inches* (1.05 *m.*); *width* 44 *inches* (1.12 *m.*)

[711]

■ 715 PAINTED MAPLE AND PINE CHILD'S HIGH CHAIR *AMERICAN, 19TH CENTURY*

Painted green. Together with a child's turned ash ladder-back armchair with rush seat and a child's pine spindle-back rocker. 3 *pieces.*

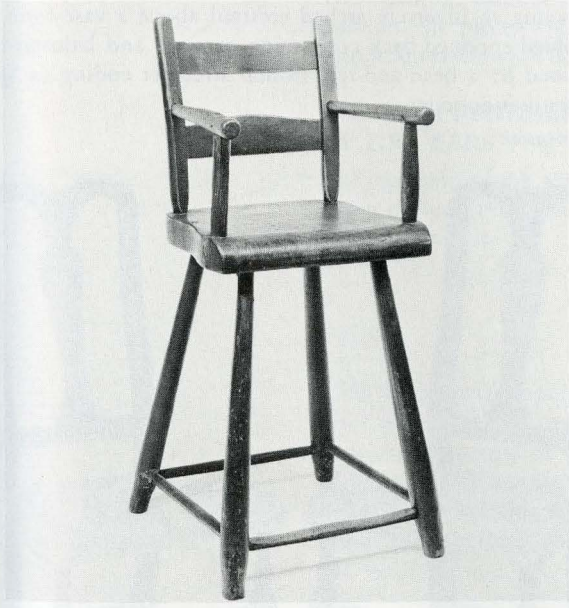
See illustration

■ 716 CHIPPENDALE MAHOGANY AND PARCEL-GILDED WALL MIRROR

Having a scrolled crest centering a gilded spread-winged eagle, a rectangular mirror plate below continuing to a scrolled pendant and ears. *Height* 42½ *inches* (1.08 *m.*); *width* 22¼ *inches* (56.5 *cm.*)

■ 717 FEDERAL CHERRYWOOD AND CURLY MAPLE DRESSING TABLE *NEW ENGLAND, 19TH CENTURY*

Having a shaped rail above a recessed upper tier containing two short drawers faced with curly maple, the lower tier with single drawer; on ring-turned tapering legs ending in turned feet. *Height* 36 *inches* (91 *cm.*); *width* 29 *inches* (73.5 *cm.*)



[715]

■ 718 TWO QUEEN ANNE TURNED CURLY MAPLE SIDE CHAIRS *NEW ENGLAND, C. 1750*

Each having an inversely arched crestrail and solid vase-form splat, the over-upholstered seats on ring and vase-turned legs ending in Spanish feet.

See illustration of one

[718]

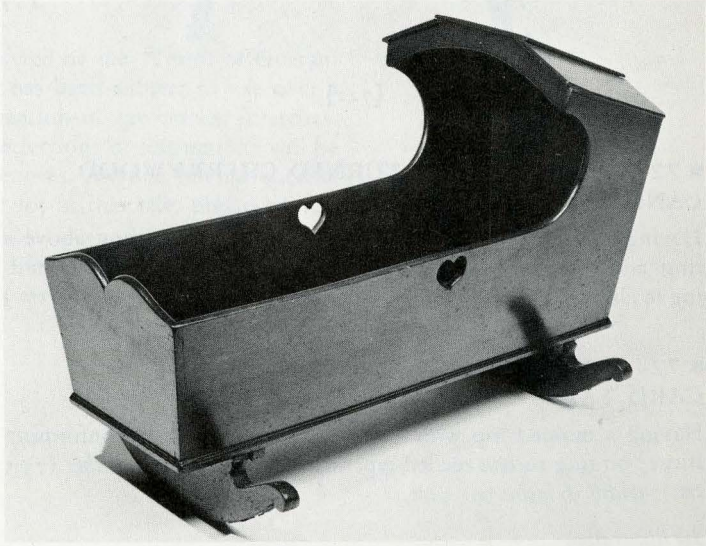
■ 719 FEDERAL MAHOGANY TILT-TOP CANDLESTAND *MASSACHUSETTS, 1790–1810*

Having an oval top tilting above a ring- and vase-turned standard continuing to arched tripod ending in spade feet. *Height* 29¼ *inches* (74.3 *cm.*); *length* 19¼ *inches* (49 *cm.*)

■ 720 MAHOGANY CHILD'S CRADLE *19TH CENTURY*

Having a shaped hood above sides pierced with hearts continuing to a molded apron. *Height* 26 *inches* (66 *cm.*); *length* 39 *inches* (99 *cm.*)

See illustration



[720]

■ 721 FEDERAL MAHOGANY DROP-LEAF BREAKFAST TABLE

PROBABLY PENNSYLVANIA, 1800–15

Having an oblong top flanked by shaped drop leaves above a plain skirt; on ring-turned and reeded tapering legs ending in brass casters. *Height* 27½ *inches* (59.8 *cm.*); *length* 40 *inches* (1.02 *m.*)

■ 722 BAMBOO-TURNED WINDSOR SACK-BACK ARMCHAIR *PROBABLY NEW YORK, C. 1800*

Having an incised saddle seat on raking bamboo-turned legs joined by conforming stretchers.

See illustration

[722]

■ 723 CHIPPENDALE TURNED CHERRYWOOD CANDLESTAND

Having a molded oblong top with serpentine edge tilting above a ring- and vase-turned standard continuing to an arched tripod ending in club feet. *Height* 28 *inches* (71.1 *cm.*); *width* 20½ *inches* (52 *cm.*)

■ 724 FEDERAL MAHOGANY AND MAPLE CARD TABLE

Having a molded top with serpentine front above a conforming frieze; on ring-turned reeded tapering legs. *Height* 29¾ *inches* (75.5 *cm.*); *width* 36 *inches* (91.5 *cm.*)

See illustration

[724]

■ 725 TWO QUEEN ANNE TURNED MAPLE SIDE CHAIRS *NEW ENGLAND, 1740–60*

Each having an inversely arched crestrail above a vase-form splat, the molded spooned back continuing to ring- and baluster-turned legs joined by a bead-and-reel frontal stretcher ending in Spanish reet. Restoration to legs.

See illustration

[725]

[END OF FOURTH SESSION]

GLOSSARY FOR FURNITURE AND DECORATIONS

Examples of typical headings used in this catalogue:

■ 1 CHIPPENDALE MAHOGANY CHEST OF DRAWERS *PHILADELPHIA, C. 1760–80*

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alteration or restoration.

■ 2 CHIPPENDALE MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

■ 3 CHIPPENDALE STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "STYLE" in the heading indicates that in our opinion the piece was made as an intentional reproduction of an earlier style.

NOTICE

All the property in this sale is covered by the "Terms of Guarantee." However, as virtually all of it has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, please contact Mr. William Stahl, (212-472-3511, 12).

[726]

FIFTH SESSION
Saturday · November 20, 1976 at 10:15 a.m.
Catalogue Numbers 726–818

■ 726 **FINE APPLIQUED COTTON AMERICAN EAGLE QUILT**

Composed of red, white and blue polka dot appliqués, sewn with button-hole stitching, the white field with feather and line quilting.

See illustration

■ 727 **RED AND BLUE PIECED COTTON QUILT**

A Pennsylvania quilt in a variation of the *Tulip* pattern, the white field heightened with diamond quilting within a red and blue swag and tassel border.

■ 728 **UNUSUAL PIECED COTTON BRIDE'S QUILT**

A New England quilt in a variation of the *Flower Basket* pattern, the solid squares elaborately quilted with sunflowers and hearts; in red, green and tan on a white ground. Has red binding.

See illustration

■ 729 **TWO BLUE AND WHITE WOVEN COVERLETS**

The first a blue wool and white cotton jacquard woven coverlet, double-weave with center seam, the corners woven with a schoolhouse and the date 1855, the second a blue wool and white cotton overshot coverlet in a snowball pattern. Together with another blue and white overshot coverlet. 3 *pieces.*

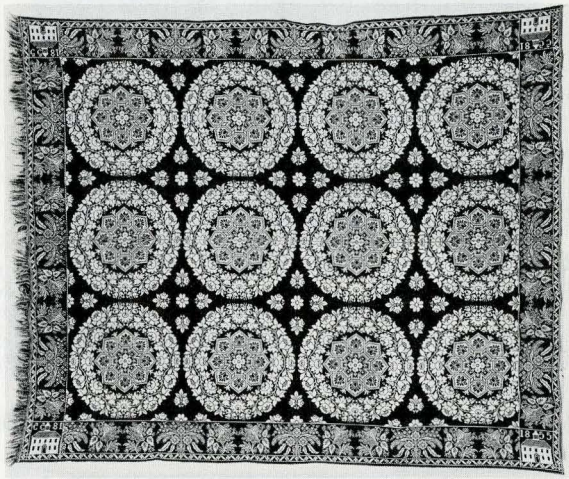
See illustration of one

■ 730 **SILK GRANDMOTHER'S FLOWER GARDEN QUILT FRONT**

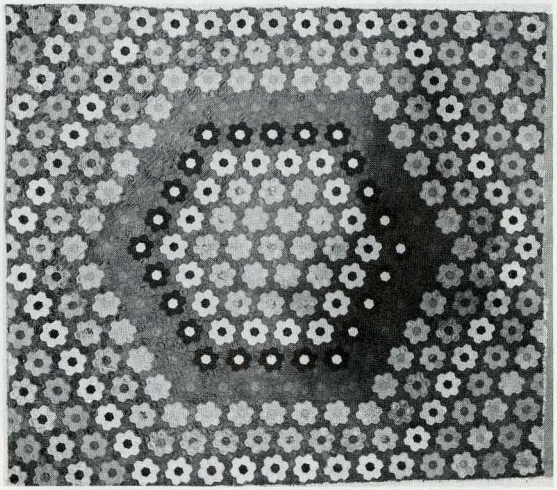
Composed of sky-blue, maroon and yellow hexagonal patches mounted on a sky-blue polished cotton backing.

See illustration

[728]



[729]



[730]

■ 731 RED, GREEN AND WHITE JACQUARD WOVEN COVERLET *MADE BY WM. NEY, MYERSTOWN, LEBANON COUNTY, PA., 19TH CENTURY*

Ornamented with a large central sunburst, the corners with American eagles and shields; the whole within a meandering vine border.

See illustration

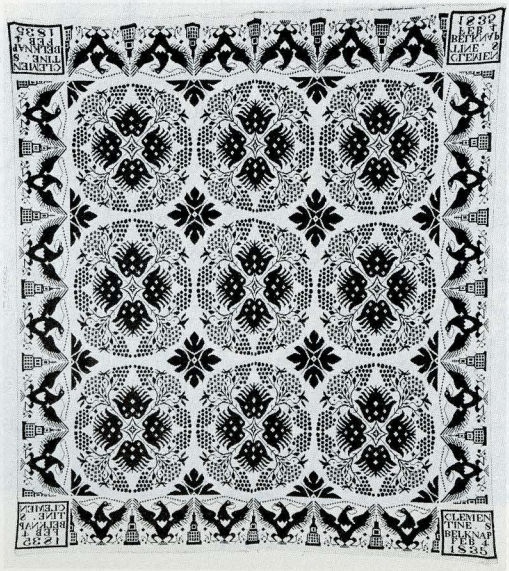
[731]

■ 732 GOOD BLUE AND WHITE JACQUARD WOVEN COVERLET *INSCRIBED CLEMENTINE BELKNAP, FEB. 4, 1835*

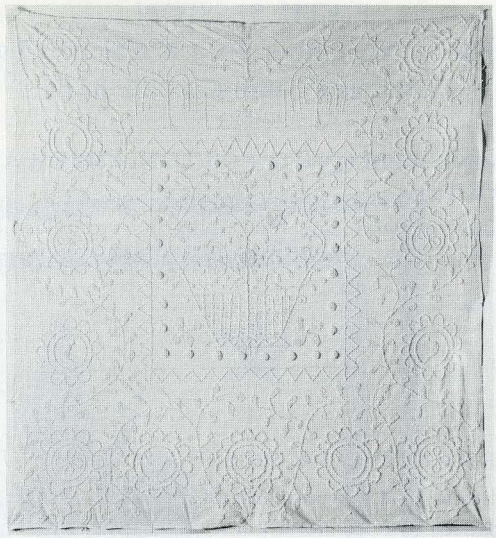
A double-woven coverlet with center seam in the *Medallions and Eagles and Independence Hall* pattern.

Note: This coverlet was made for the Clementine Belknap, wife of the Massachusetts provincial portrait painter, Zedekiah Belknap.

See illustration



[732]

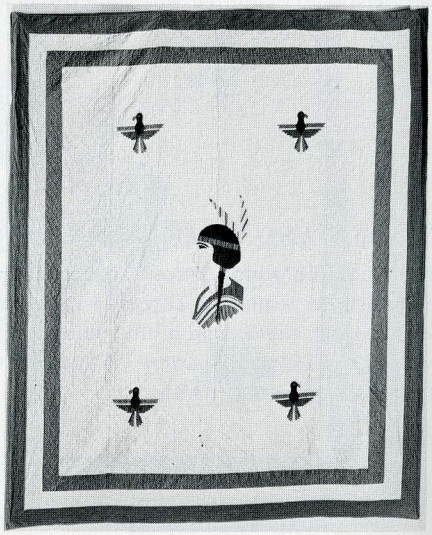


[733]

■ 733 GOOD COTTON CANDLEWICK SPREAD *WROUGHT AD 1836 BY CYNTHIA ATKINSON*

Elaborately wrought with flowering vines, weeping willow trees and birds, the central panel with a woven flower basket, a bird perched in each bough. Signed and dated in chain stitching.

See illustration



[734]

■ 734 UNUSUAL APPLIQUED COTTON QUILT *PROBABLY NEW YORK, C. 1920*

Appliquéd with the head of an Indian warrior, surrounded by eagles in each corner; in red, white, blue and black on a white diamond-quilted ground within red, white and blue borders.

See illustration

[735]

■ 735 IMPORTANT BLUE AND WHITE JACQUARD WOVEN COVERLET *WOVEN BY DAVID D. HARING, FOR MARGARET ANN COLE, BERGEN COUNTY NEW JERSEY, DEC. 14, 1833*

A double-weave coverlet in blue wool and white cotton, with center seam, the field woven with stars and flowers, the borders with birds in the bush, American eagles, the borders with roosters and oval reserves inscribed with recipients name and date, the corners inscribed with weaver's name.

Note: This coverlet is one of five known by the New Jersey/New York State weaver, David D. Haring, whose family is closely associated with Harrington Township in Bergen County, New Jersey. Coverlets by Haring are in the collection of the Bergen County Historical Society and the Art Institute of Chicago and have been published and illustrated in articles by Mildred Davison in *The Magazine Antiques*, May, 1970, p. 734 and October, 1972, p. 650.

Provenance:

Formerly in the collection of Clarence Wilson Brazer, New York

See illustration

■ 736 PIECED CALICO SCHOOLHOUSE QUILT

Composed of brightly colored calico, polka dot and striped cotton patches, in red, green and blue, each house within maroon reserves.

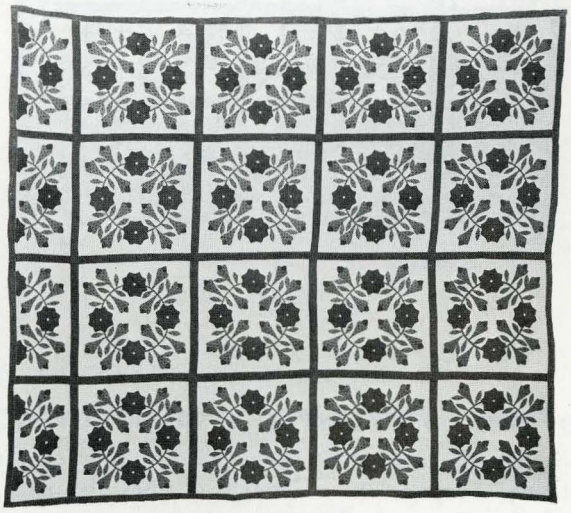
See illustration

[736]

■ 737 RED, GREEN AND WHITE APPLIQUED FLORAL QUILT

In a variant of the *President Wreath's* pattern, composed of red, green and yellow calico on a white cotton field heightened with diagonal line quilting.

See illustration



[737]

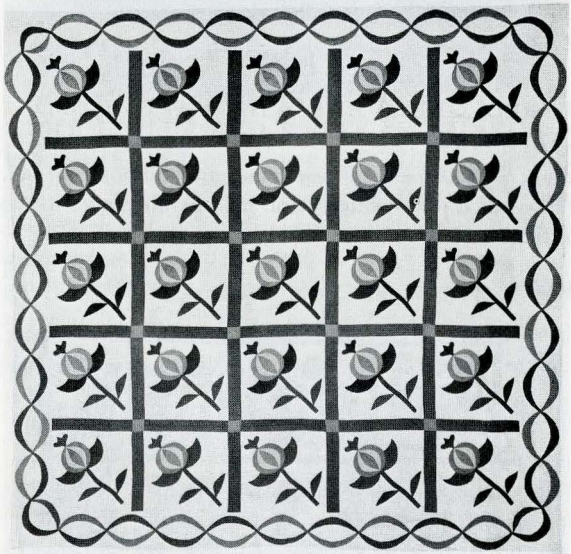
■ 738 FINE ALL WOOL AMISH QUILT

In the *Diamond in the Square* pattern, the central diamond in deep maroon, the inner borders in deep blue, the outer borders of dark-green with contrasting corner blocks in navy-blue; heightened with quilting in the form of ferns, grapevines and flowers. Has maroon binding.

■ 739 GOOD PIECED AND APPLIQUED COTTON QUILT *PROBABLY PENNSYLVANIA, 19TH CENTURY*

Composed of green, red and orange pieces arranged within square reserves; on a white ground heightened with quilting in the form of pineapples and flowers, the borders with alternating ribbon motifs of green and red. Together with a pieced pink and white cotton quilt in a variation of the *Carolina Lily* pattern. *2 pieces.*

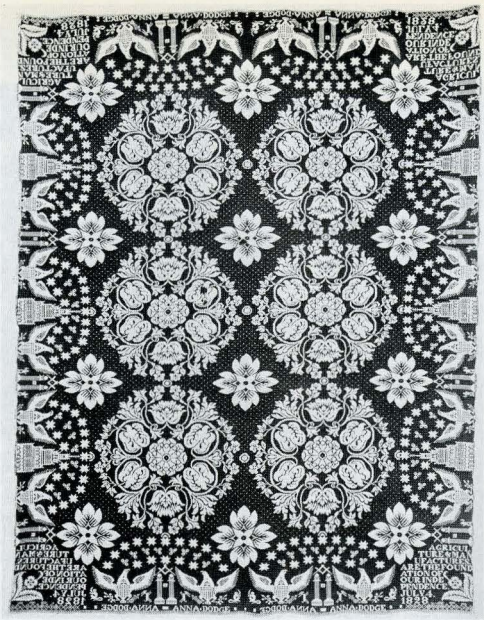
See illustration



[739]

■ 740 FINE COTTON STUFFED-WORK COVERLET

Elaborately wrought with a cornucopia filled with flowers within an inner border of rope-twists and boughs of roses, the outer border with ribbed scallops and a flowering meandering grapevine heightened with French knots.

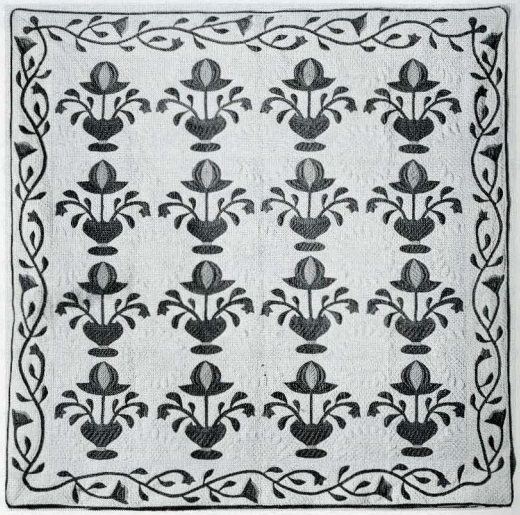


[741]

■ 741 GOOD BLUE AND WHITE JACQUARD WOVEN COVERLET *INSCRIBED AGRICULTURE & MANUFACTURES ARE THE FOUNDATION OF OUR INDEPENDENCE, ANNA DODGE, JULY 4, 1828*

A double-weave coverlet in the *Medallions with Eagles and Independence Hall* pattern, the borders elaborately wrought with pillars, Masonic devices, monkeys, stags and figures of men.

See illustration



[742]

■ 742 GOOD AMISH APPLIQUED COTTON QUILT

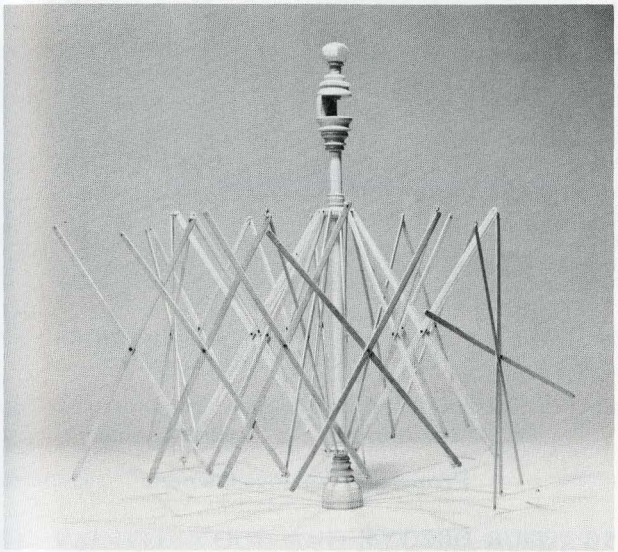
With green, red and orange appliques on a white ground heightened with quilting in the form of daisies, feathers and diamonds; within a meandering floral border.

See illustration

■ 743 CARVED AND TURNED WHALEBONE SWIFT

With twelve adjustable standards set upon a carved ring-turned clamp with incised bandings. *Height* 20 *inches* (51 *cm.*)

See illustration



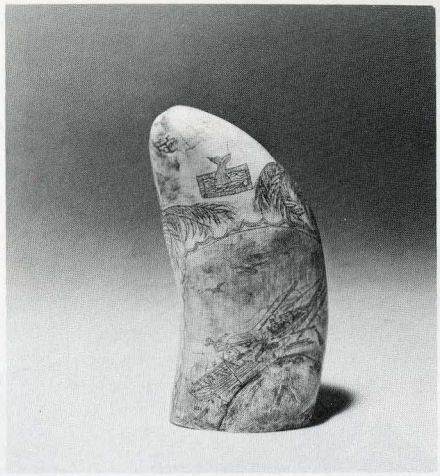
[743]

■ 744 THREE SCRIMSHAW ARTICLES

Tbe first a whales tooth engraved on one side with a church, the reverse engraved with a child kneeling in prayer, the second engraved with a sailor and his sweetheart, the third a whale eardrum, bearing a silver plaque inscribed, *Eardrum of 70 ton Whale caught July 1844 in the Pacific Ocean near Sandy Hook by the Whaling Steamer St. Lawrence, Presented to Mrs. McKay by R. J. Lewis. Heights* 5 *to* 5½ *inches* (13 *to* 14 *cm.*)

See illustration

[744]

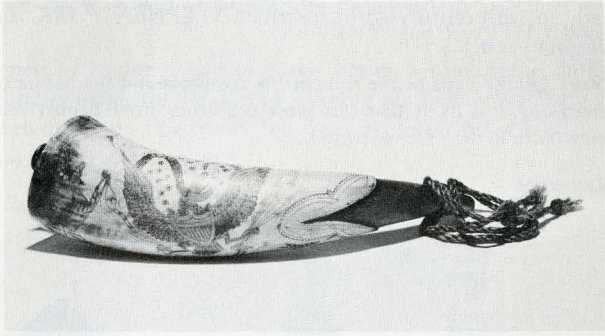


[745]

■ 745 FINE COMMEMORATIVE SCRIMSHAW WHALES TOOTH

Engraved to commemorate the demise of F. L. Haver, who was killed by a whale, with the head of a whale carved in the knob of the tooth, his tail engraved above, men falling out of a rammed long boat, the reverse engraved with two palm trees and an American eagle above a laurel wreath with the inscription *Trislera, F.L. HAVER, Wednesday, Nov. 28th 1858. Height* 6½ *inches* (16.5 *cm.*)

See illustration



[746]

■ 746 GOOD ENGRAVED POWDER HORN

Vigorously engraved with a spread-winged American eagle and shield, inscribed *E PLURIBUS UNUM*, a hunter drawing his bow, stags and the initials, *W R J*. Together with two shaped tôle trays. 3 *pieces. Length* 10 *inches* (25 *cm.*)

See illustration

Property of a New England Educational Institution

■ 747 ENGRAVED POWDER HORN

INSCRIBED DOCTR DAVID HALL, HIS HORN, APRIL 22, 1765

Further engraved with figures of a man and a woman, a man riding horseback, stags and other inscriptions. *Length* 9 *inches* (23 *cm.*)

See illustration

[747]

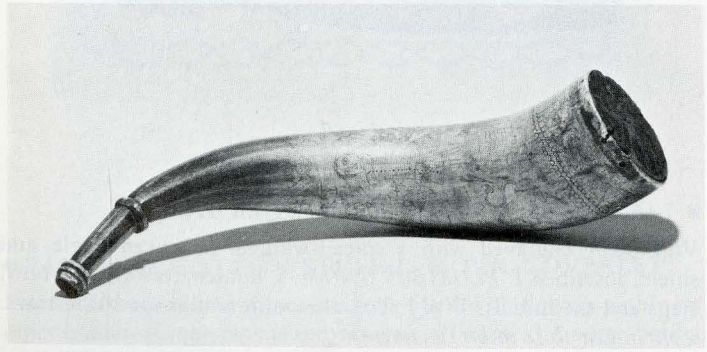
Property of Another Owner

■ 748 FINE ENGRAVED POWDER HORN

Elaborately engraved with figures of a bear, fox, owl, doe, rabbit, horse, and stag, each identified, as well as the figures of a gentleman and lady in 18th century garb; inscribed *STEPHEN PARK*. *Length* 13½ *inches* (35 *cm.*)

Note: On the basis of the style of the costumes and the nature of the engraving, it is likely that this piece originates from Pennsylvania or New York in the 1720–50 period.

See illustration



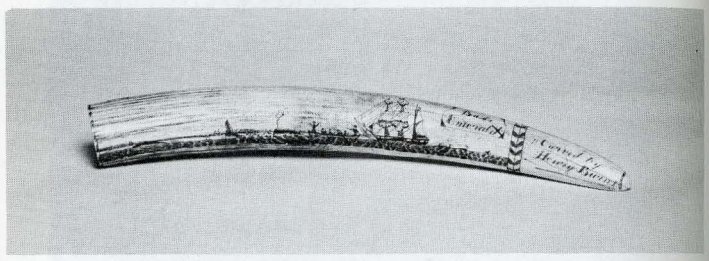
[748]

Property of Sotheby Parke Bernet Inc. · New York

■ 749 GOOD CARVED SCRIMSHAW TUSK

Depicting a hunt scene with sailor's harpooning whales from long boats, a fully-rigged whaler in the background. Inscribed *Bark Emerald, Carved by Henry Burns, 1852. Length* 15½ *inches* (38.5 *cm.*)

See illustration



[749]

FOLK ART

Property of Various Owners

■ 750 FOUR DECOYS

One Drake Pintail. Together with three Drake Scamp. 4 *pieces.*

■ 751 TWO CARVED WOOD BIRDS

The first an American Bald eagle with glass eyes, the second a pheasant. *Heights* 12 *to* 15 *inches* (30.5 *to* 38 *cm.*)

See illustration

[751]

■ 752 **PAIR OF CAST-IRON SNOWBIRDS**

One impressed on the reverse, *PHILADELPHIA 1800. Height* 4½ *inches* (12 *cm.*)

See illustration

[752]

■ 753 **EMBROIDERED PICTURE: THE ASCENSION**
PROBABLY NEW ENGLAND, 19TH CENTURY

Painted and embroidered on silk with wool and silk threads; in green, gold, blue and crimson. 21 x 23 *inches* (51 x 58 *cm.*)

See illustration

■ 754 **PAINTED WOOD AND METAL SAILBOAT WEATHERVANE**

Painted red and white, with metal sails. Mounted on a wood block. *Height* 19 *inches* (48 *cm.*)

[753]

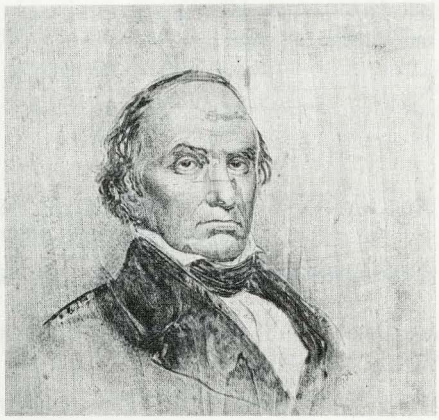
■ 755 **'POKER' DRAWING OF DANIEL WEBSTER**
SIGNED BALL-HUGHES, BOSTON, 1858

Executed with a hot poker on a yellow pine panel, initialed *B H*, lower right, inscribed on the reverse, *This sketch was burnt with a Poker from an original drawing taken from the great statesman at Marshfield, Ball-Hughes, fecit, Boston, 1858.*

Note: Poker drawings by Ball-Hughes are in the collection of the Bostonian Society, the Massachusetts Historical Society and the Society for the Preservation of New England Antiquities.

Literature:
Edward Daland Lovejoy, 'The Poker Drawings of Ball-Hughes', *Antiques*, Vol. L, No. 9, September, 1946, p. 175

See illustration

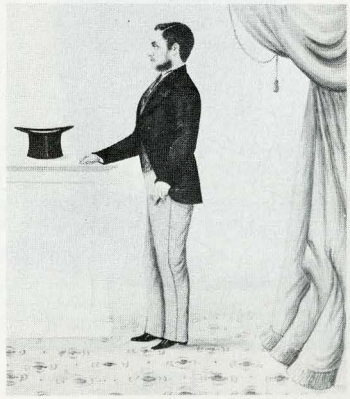


[755]

■ 756 **TWO WATERCOLOR PICTURES**
ANONYMOUS, 19TH CENTURY

The first of a young woman posed beside a blue drape, holding a rose in her hand, the second of a young gentleman standing beside a green drape, on a patterned rug. 10 x 7½ *inches* (25.5 x 19 *cm.*) *and* 12 x 9 *inches* (30.5 x 23 *cm.*)

See illustration of one



[756]

■ 757 WATERCOLOR THEOREM PAINTING

Executed in watercolor on bristolboard and depicting a basket of red and pink carnations and roses, blue and yellow pansies. Branded on the reverse: *From A. Keymel Maker of Frames for Looking Glasses Pictures 46 Beekman Street. N.Y.* (1859–1864). 17½ x 13¼ *inches* (44.4 x 34 *cm.*)

■ 758 UNUSUAL CARVED EAGLE

Carved from a single block of wood and heightened with stippling, and cross-hatching. *Height* 11 *inches* (28 *cm.*)

Note: This piece is most probably the work of the Carlisle Pennsylvania carver, Max Barrick (1870–1963). It is closely related in form and style to the work of Barrick's contemporaries and friends, Aaron Mountz and Wilhelm Schimmel.

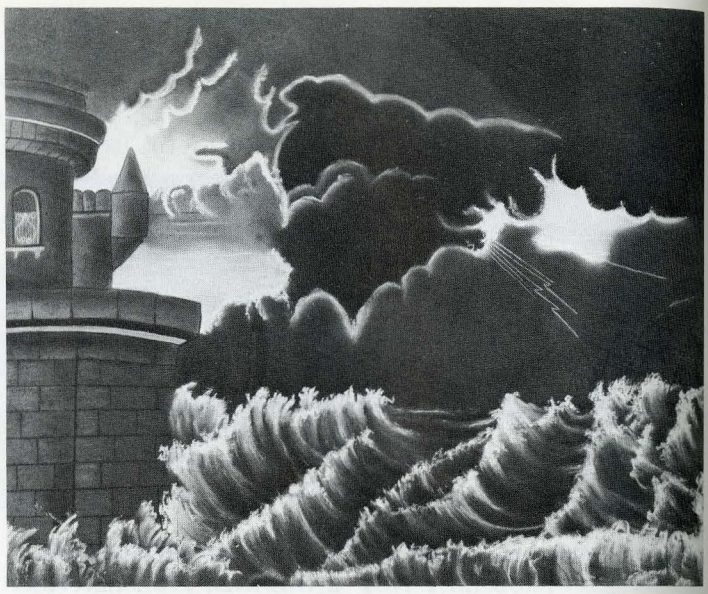
See illustration

■ 759 BLACK AND WHITE CHARCOAL DRAWING
ANONYMOUS, 19TH CENTURY

Depicting a castle surrounded by stormy seas. 19 x 24 *inches* (48 x 61 *cm.*)

See illustration

[758]

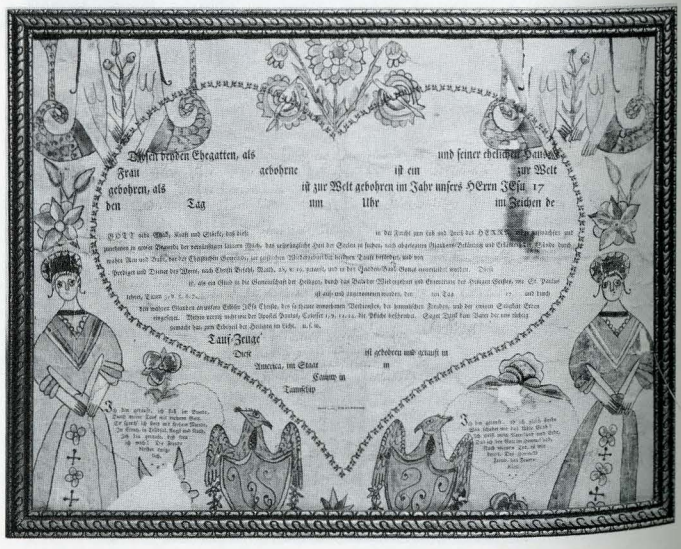


[759]

■ 760 FRAKTUR: GEBURTS UND TAUFSCHIEN OF SALME ZIMMERMANN *ANONYMOUS, DAUPHIN COUNTY, PENNSYLVANIA, DATED 1794*

Executed in the style of Friederich Speyer and having a partially printed German text with vital statistics and pious verses, the borders ornamented with handpainted flowers, mermaids, eagles and two angels; in yellow, red, green, and blue. 12 x 15¾ *inches* (30.5 x 39 *cm.*)

See illustration

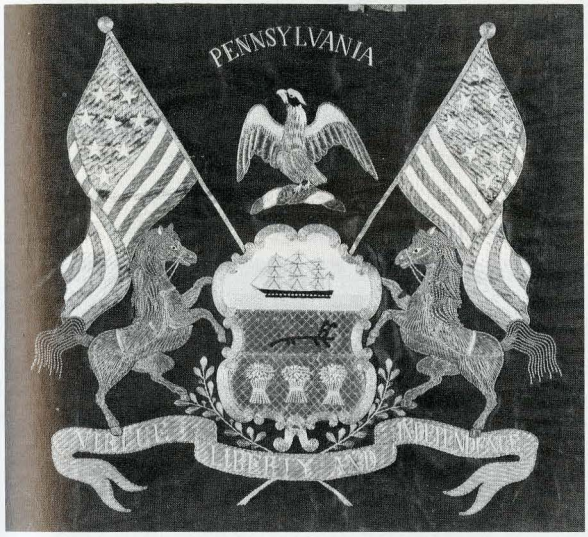


[760]

■ 761 EMBROIDERY ON SILK: THE ARMS OF THE STATE OF PENNSYLVANIA *CHINESE FOR THE AMERICAN MARKET*

Stitched with the State seal of Pennsylvania; in red, white and blue on a blue silk ground. 19½ x 23 *inches* (49.5 x 58.5 *cm.*)

See illustration

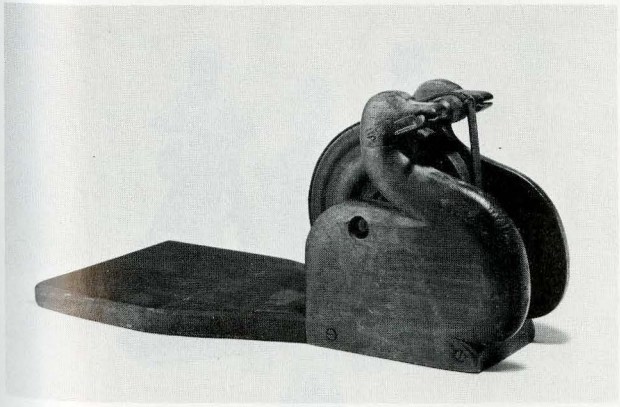


[761]

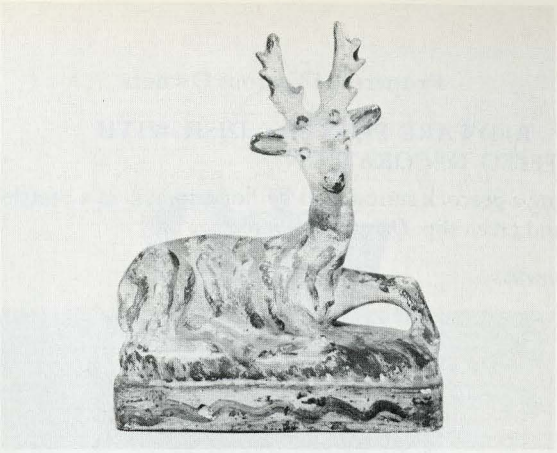
■ 762 CARVED WOOD WINDER/LATHE
AMERICAN, 19TH CENTURY

Carved in the form of a pair of swans, with turned wood handle and leather pulley. *Height* 11½ *inches* (29 *cm.*); *length* 26 *inches* (66 *cm.*)

See illustration



[762]



[763]

■ 763 GOOD PAINTED CHALKWARE STAG
PROBABLY PENNSYLVANIA, 19TH CENTURY

The recumbent figure and base painted brown with stripings in red, black and yellow. *Height* 10 *inches* (25.5 *cm.*); *length* 8 *inches* (20.5 *cm.*)

See illustration

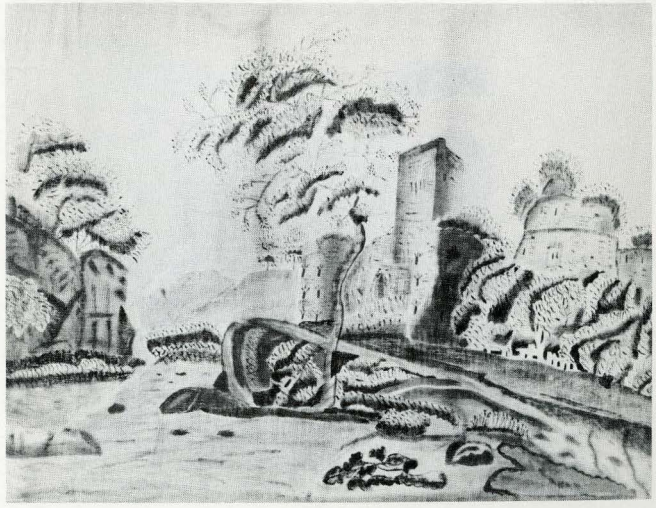
Property of Sotheby Parke Bernet, Inc.

■ 764 GOOD WATERCOLOR THEOREM PAINTING
AMERICAN, 19TH CENTURY

Painted on velvet and depicting an imaginary rural river view, with a ruined castle in the distance; in blue, green, yellow and brown on white. 20 x 26 *inches* (51 x 66 *cm.*)

Note: Formerly in the collection of Channing Hare, New York.

See illustration



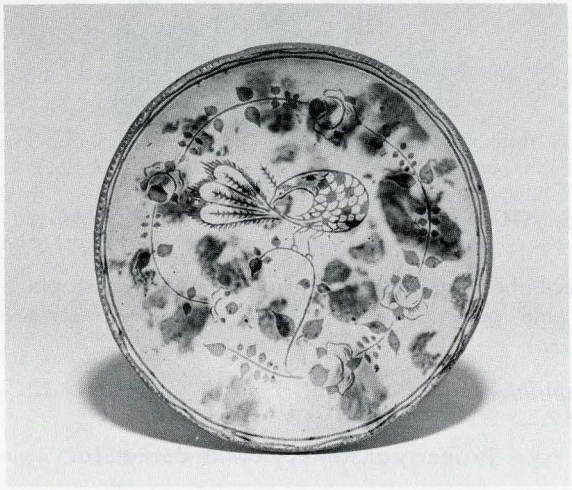
[764]

Property of Various Owners

■ 765 REDWARE POTTERY DISH WITH SGARFFITO DECORATION

Centering a peacock surrounded by floral sprays, in a mottled glaze of tan and green slip. *Diameter* 8¾ *inches* (22 *cm.*)

See illustration



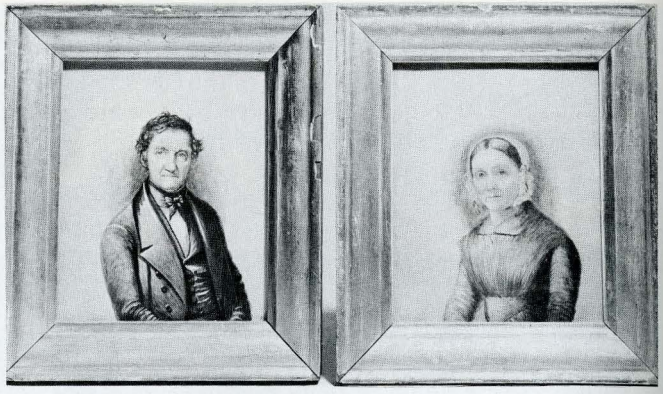
[765]

■ 766 CARVED AND PAINTED WOOD ROCKING HORSE *AMERICAN, 19THE CENTURY*

The body painted white and fitted with a leather and velvet saddle and bridle. Has horsehair tail and red-painted wood stand. *Height* 36 *inches* (91.5 *cm.*); *length* 41 *inches* (1.04 *m.*)

See illustration

[766]



[767]

■ 767 PAIR OF WATERCOLOR PORTRAITS

The first a gentleman, in frock coat and stock tie, the second a companion portrait of a lady wearing a tied cap. Both in gilded and gessoed frames. 5½ x 7 *inches* (14 x 18 *cm.*)

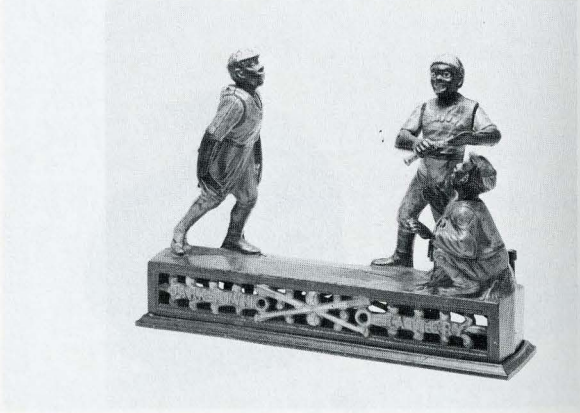
Note: The portrait of Mrs. Fenton and child, done by the same artist and dating from *circa* 1840 is in the New York State Historical Association at Cooperstown and has been published in *The Magazine Antiques*, February, 1954, p. 172.

See illustration

■ 768 BATTERY BASEBALL GAME MECHANICAL PENNY BANK *STEVENS CO., PAT. JANUARY 17, 1887*

With three baseball figures, including a batter, catcher and pitcher, batter raises bat, catcher drops head and lowers head when coin is pitched. Paint and mechanism in good condition. Bat missing. *Height* 7½ *inches* (19 *cm.*); *length* 10 *inches* (25.5 *cm.*)

See illustration



[768]

■ 769 'HAIRWORK' MOURNING PICTURE: FOR WILLIAM POWERS *PROBABLY NEW ENGLAND, 19TH CENTURY*

Executed in black silk thread on a white satin ground and depicting a figure weeping before a monument beside a willow tree with an elaborate cathedral in the background. 13¾ x 19 *inches* (35 x 48 *cm.*)

Exhibitions:

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America*, March 27–May 26, 1976.

■ 770 PAIR OF WATERCOLOR PORTRAITS *ANONYMOUS, 19TH CENTURY*

The first a gentleman in frock coat and stock tie, the companion portrait of a lady wearing a lace bonnet; both in bird's-eye maple frames. 7 x 5½ *inches* (18 x 14 *cm.*)

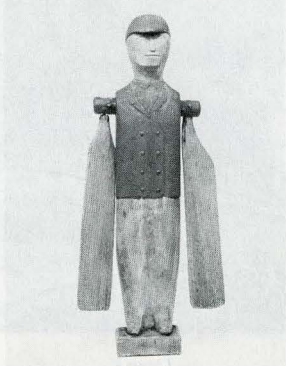
See illustration

[770]

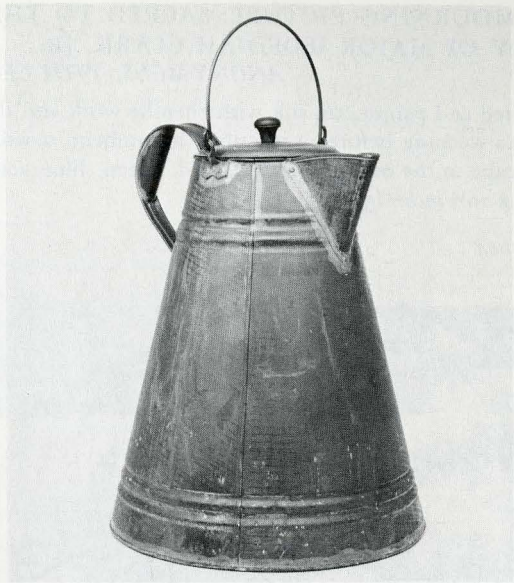
■ 771 CARVED AND PAINTED WOOD WHIRLIGIG *ANONYMOUS, 19TH CENTURY*

Carved in the form of a man wearing a peaked cap, painted red. *Height* 14 *inches* (36 *cm.*)

See illustration



[771]



[772]

■ 772 UNUSUAL TINSMITH'S SIGN *AMERICAN, C. 1910*

Of sheet tin, in the form of a large coffee pot. *Height* 21½ *inches* (54.5 *cm.*)

See illustration

■ 773 GOOD CARVED WOOD AMERICAN EAGLE *SIGNED H. WINTER, NEW YORK, 20TH CENTURY*

Height 18 *inches* (46 *cm.*)

Note: A similar eagle carving by Winter is illustrated in Charles Klamkin, *Woodcarvings*, New York, 1974, p. 25.

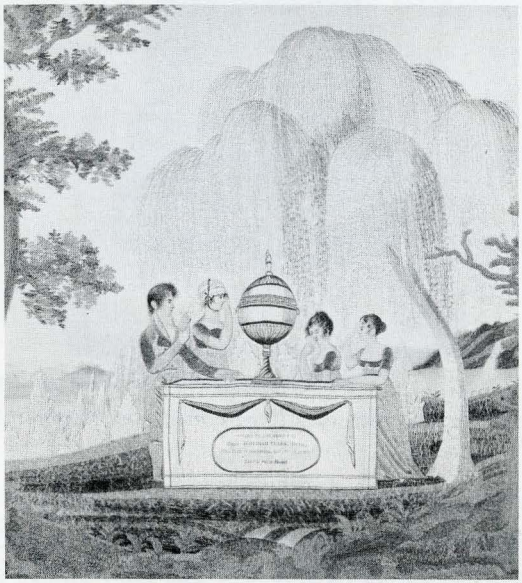
See illustration

[773]

■ 774 MOURNING PICTURE: SACRED TO THE MEMORY OF MAJOR JEDEDIAH CLARK, JR.
ANONYMOUS, 19TH CENTURY

Embroidered and painted on silk with chenille work and depicting four figures weeping before an inscribed monument, a willow tree and landscape in the background; in gold, green, blue yellow and gray. 20½ x 20½ *inches* (52 x 52 *cm.*)

See illustration

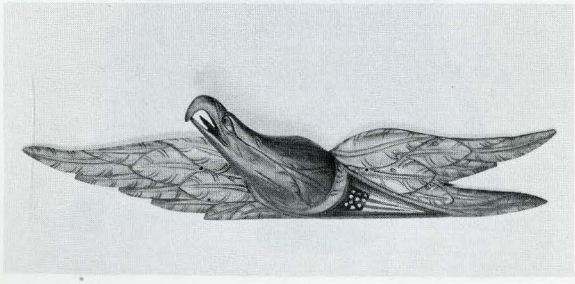


[774]

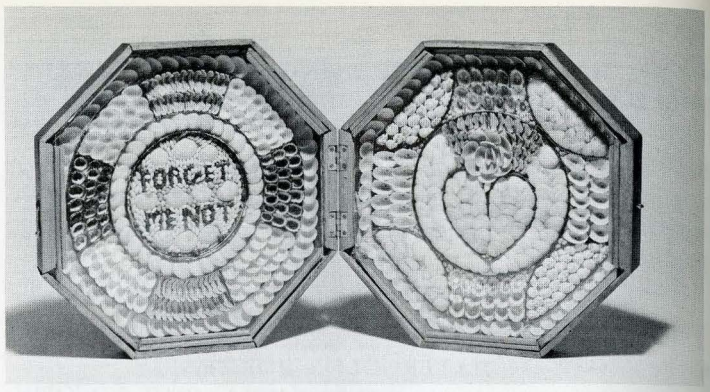
■ 775 CARVED AND PAINTED WOOD EAGLE PLAQUE *ANONYMOUS, LATE 19TH CENTURY*

A stylized eagle with spread-wings above a red, white and blue shield. *Length* 26¾ *inches* (68 *cm.*)

See illustration



[775]



[776]

■ 776 PAIR OF SAILOR'S VALENTINES

Composed of pink, light-blue and green mollusk shells, the first centering the inscription, *FORGET ME NOT,* the second in the Mariner's Rose. Hinged with latch closing. *Diameter* 9½ *inches* (24.5 *cm.*)

See illustration

Property of Sotheby Parke Bernet, Inc.

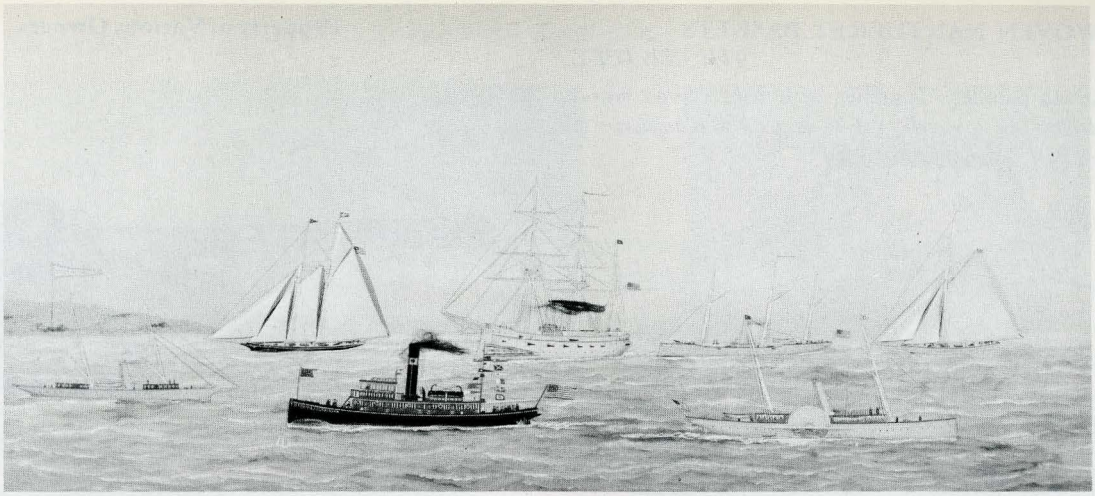
■ 777 GOOD WATERCOLOR THEOREM PAINTING
AMERICAN, 19TH CENTURY

Painted on velvet and depicting an imaginary river view, with castle in the background and figures and small boats in the foreground; in blue, green, yellow and brown on white. 20 x 26 *inches* (51 x 66 *cm.*)

Provenance:
Formerly in the collection of Channing Hare, New York.

See illustration

[777]



[778]

Property of Various Owners

■ 778 **TEXTILE AND PAINTED SHIP PICTURE**
ANONYMOUS, 19TH CENTURY

Depicting various ships composed of fabric and needlework against a painted seascape. 21 x 51 *inches* (53.5 *cm.* x 1.29 *m.*)

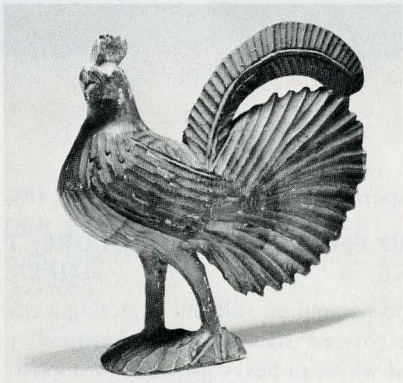
See illustration

■ 779 **GOOD WATERCOLOR THEOREM PAINTING**
AMERICAN, 19TH CENTURY

Painted on velvet and depicting a vase filled with a variety of flowers, on a stepped marble base. 21½ x 16 *inches* (54.5 x 41 *cm.*)

See illustration

[779]



[780]

■ 780 **CARVED AND PAINTED WOOD ROOSTER**
POSSIBLY BY AARON MOUNTZ, PENNSYLVANIA, LATE 19TH/EARLY 20TH CENTURY

Vigorously carved and painted red, yellow and green. *Height* 8 *inches* (20 *cm.*)

See illustration

■ 781 **MOURNING PICTURE: INSCRIBED TO MEMBERS OF THE CANEDY FAMILY**
NEW ENGLAND, PROBABLY RHODE ISLAND, C. 1810

Embroidered and painted on silk and executed in a variety of stitches, including satin stitching and French knots and depicting a woman in a black mantle standing beside an inscribed monument, willow trees in the background; in tones of blue, green, yellow and white. Together with a tinsel and reverse painting on glass mourning picture. 2 *pieces.* 15½ x 17 *inches* (39.5 x 43 *cm.*)

Exhibitions:
Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America,* March 27–May 26, 1976.

■ 782 TWO WOVEN NANTUCKET BASKETS
19TH CENTURY

Both with shaped ash handles. Together with four carved wood spoons. 6 *pieces. Heights* 6¼ *to* 7 *inches* (16 *to* 17.5 *cm.*); *diameters* 7 *to* 11 *inches* (17.5 *to* 28 *cm.*)

See illustration

[782]

Property of Sotheby Parke Bernet, Inc.

■ 783 GOOD EMBROIDERED PICTURE: THE LADY OF THE LAKE *AMERICAN, C. 1820*

Embroidered and painted on silk and depicting a costumed couple in a boat, a tree-covered island in the background; in blue, green, gold, brown and white, in heavy giltwood and gesso frame. 25½ x 32½ *inches* (64.7 x 82.5 *cm.*)

See illustration

[783]

Property of Various Owners

[784]

■ 784 AX TRADE SIGN
AMERICAN, 19TH CENTURY

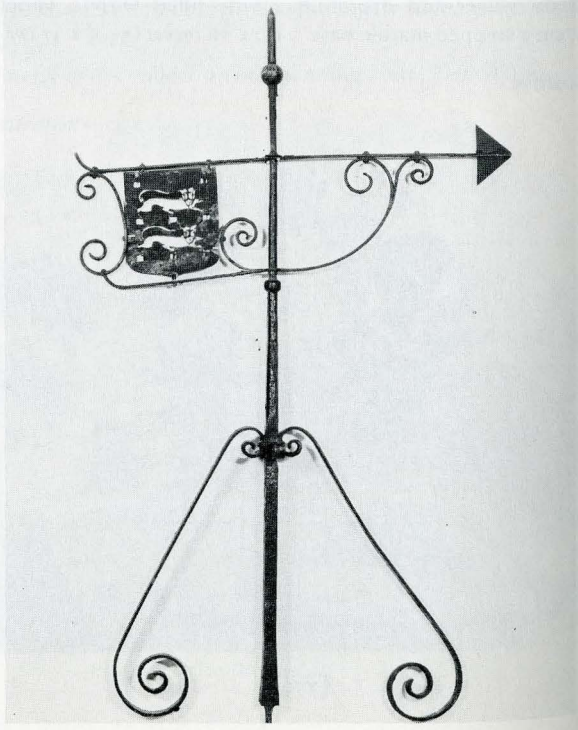
A large ax inscribed with the tradesman name, *SHARP. Length* 31½ *inches* (80 *cm.*)

See illustration

■ 785 WROUGHT-IRON AND SHEET-METAL HERALDIC WEATHERVANE

The arrow banner with cut-out lions, mounted on a rod standard; on a scrolling base. *Height* 67 *inches* (1.70 *m.*)

See illustration



[785]

[786]

[788]

■ 786 CARVED AND PAINTED PINE ROCKING HORSE *BRANDED L. CRANE, 49 CORTLANDT STREET, N Y, C. 1850*

The body painted yellow with details picked out in green, red and black; on green rockers. Has horsehair tail and leather saddle.

Height 24½ *inches* (62 *cm.*); *length* 44¼ *inches* (1.12 *m.*)

See illustration

■ 787 PAINTED VELVET MOURNING PICTURE: SACRED TO MRS. PEGGY TILDEN *POSSIBLY MAINE, DATED 1824*

Painted in black watercolor against a white velvet ground and depicting a woman weeping before an inscribed monument, a weeping willow tree in the background. 14½ x 16 *inches* (37 x 40.5 *cm.*)

Exhibitions:

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America,* March 27–May 26, 1976.

■ 788 FINE GLAZED STONEWARE WATERCOOLER *POSSIBLY SCHENFELDER, PENNSYLVANIA, 19TH CENTURY*

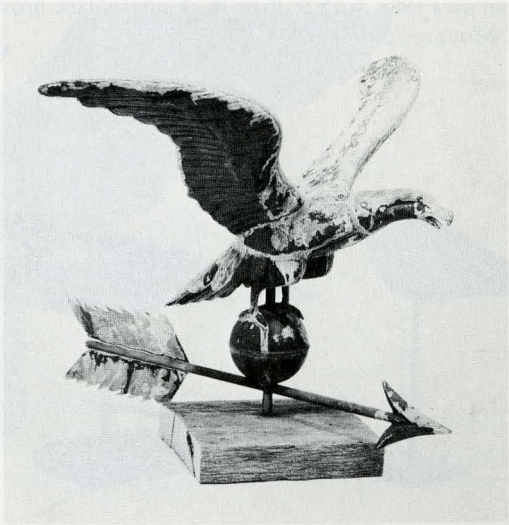
Of ovoid form with molded lip and applied loop handles, the shoulder and body ornamented with cobalt-blue decoration in the form of feathers, leaves and flowers, inscribed *Geb. Sch. Height* 13 *inches* (33 *cm.*)

See illustration

■ 789 COPPER EAGLE WEATHERVANE

Perched on an orb, mounted on a wood block. *Height* 20 *inches* (51 *cm.*); *length* 22 *inches* (56 *cm.*)

See illustration

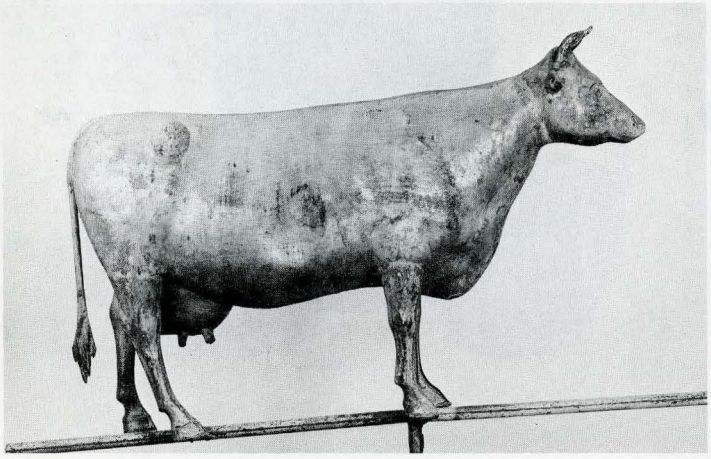


[789]

■ 790 GOOD COPPER COW WEATHERVANE

A large, molded and soldered vane. Has gilding and yellow paint. *Height* 22 *inches* (56 *cm.*); *length* 32 *inches* (81.5 *cm.*)

See illustration



[790]

■ 791 FINE HUDSONIAN CURLEW

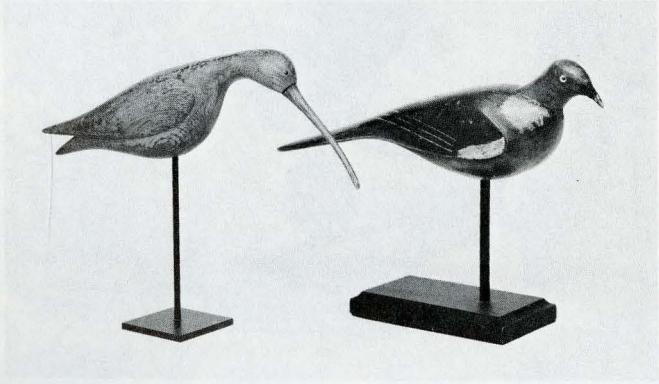
Of Eastern Virginia Shore origins and dating from *circa* 1880. Mounted in a metal stand.

See illustration

■ 792 FINE ENGLISH WOOD PIGEON

Dating from *circa* 1880, with realistic markings in dark-brown, black and white. Mounted on a metal stand.

See illustration



[791] [792]

[793]

■ 793 GOOD CARVED AND PAINTED WOOD FIGURE OF A DOVE IN FLIGHT

PROBABLY PENNSYLVANIA, 19TH CENTURY

Painted with yellow, red and brown markings on a yellow and green body; mounted on a turned spindle support. Together with a painted chalkware figure of a dove. 2 *pieces. Height* 11 *inches* (28 *cm.*)

See illustration

■ 794 GOOD PAINTED TINWARE DOCUMENT BOX

PROBABLY PENNSYLVANIA, 19TH CENTURY

Having a domed hinged lid with bail handle, opening to a deep well, the front and sides painted with flowers and leafage in red against a black ground. Together with three painted tinware trays with stenciled floral decoration. 4 *pieces. Height* 6 *inches* (15 *cm.*); *length* 9½ *inches* (35 *cm.*)

See illustration

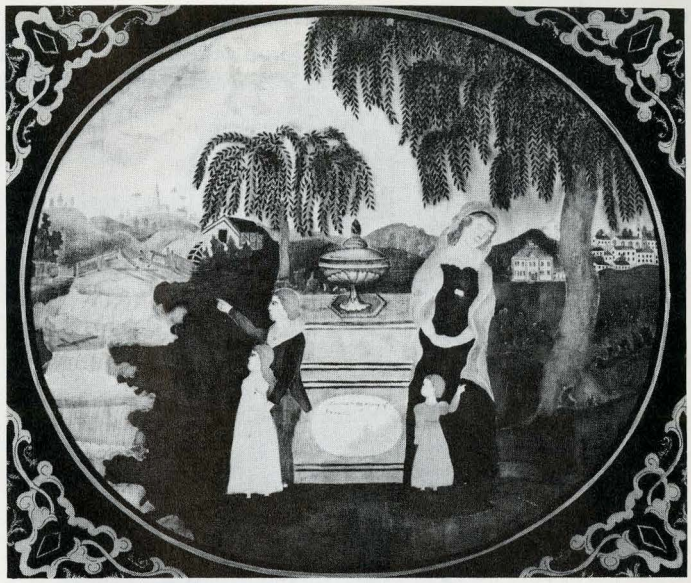
[794]

■ 795 **UNUSUAL PAINTED VELVET MOURNING PICTURE: SACRED TO THE MEMORY OF GREGORY**
PROBABLY NEW ENGLAND, 19TH CENTURY

Executed in shades of blue, red, yellow and black and depicting four figures weeping before an inscribed monument, one figure points to a broken bridge over a waterfall, indicating how the deceased met his end. In an elaborate black glass mat. 17½ x 21 *inches* (44.5 x 53.5 *cm.*)

Exhibitions:
Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America*, March 27–May 26, 1976.

See illustration



[795]

■ 796 **COPPER EAGLE WEATHERVANE**

Vigorously modeled and soldered, perched on an orb. Has directionals. *Height* 22 *inches* (56 *cm.*); *length* 24 *inches* (61 *cm.*)

■ 797 **LARGE CAST-IRON EAGLE**

Vigorously modeled in the half-round, facing left and perched grasping flowers in its talons. *Height* 30 *inches* (66 *cm.*); *length* 64 *inches* (1.63 *m.*)

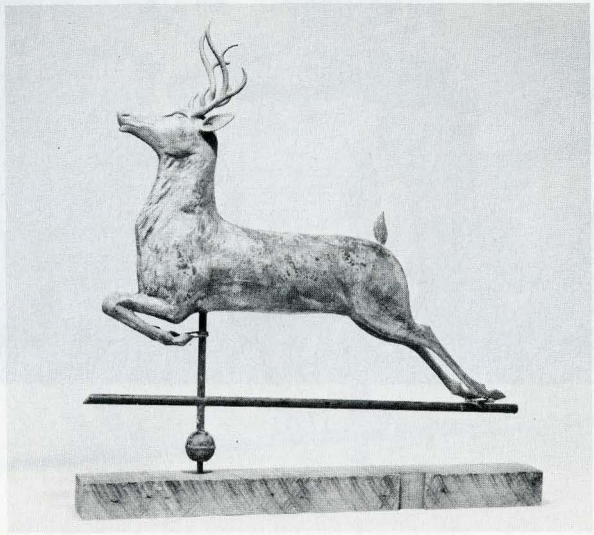
See illustration

[797]

■ 798 COPPER STAG WEATHERVANE

Molded and soldered copper with cast-iron antlers and tail. Retains traces of gilding and paint. *Height* 26½ *inches* (67.5 *cm.*); *length* (69.5 *cm.*)

See illustration



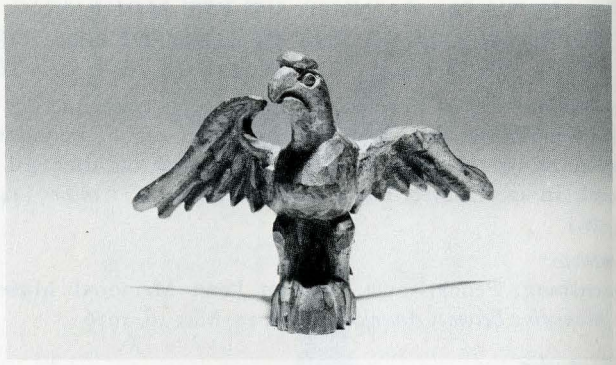
[798]

■ 799 FINE PAINTED TINWARE GOOSENECK COFFEE POT *PROBABLY PENNSYLVANIA, 19TH CENTURY*

The black-painted background ornamented with red bands and yellow flowers. *Height* 11 *inches* (28 *cm.*)

See illustration

[799]



[800]

■ 800 RARE CARVED AND PAINTED WOOD SPREAD-WING FIGURE OF AN AMERICAN EAGLE *WILHELM SCHIMMEL, PENNSYLVANIA, C. 1880*

With details picked out in red, black and ochre. *Height* 5½ *inches* (14 *cm.*)

Provenance:

Acquired by Samuel B. Smith, Carlisle, Pennsylvania, grandfather of the present owner, from the artist.

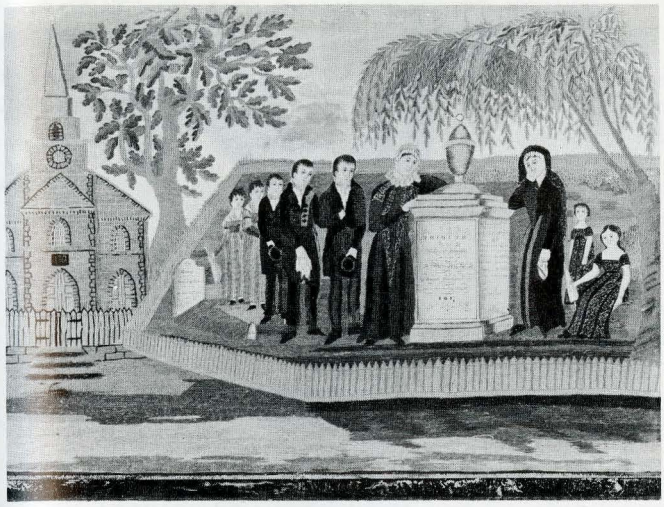
See illustration

[801]

■ 801 CALLIGRAPHIC SPECIMEN: THE LAST SPRING *BY EMIL KORB, MARIETTA, OHIO, 1882*

Executed in Spencerian calligraphy and depicting a stag pursued by hunting dogs. Matted and framed. 21 x 25 *inches* (53 x 63.5 *cm.*)

See illustration



[802]

■ 802 **FINE SILK AND CHENILLE MOURNING PICTURE: TRIBUTE TO JOSEPH WATKINS**

PROBABLY NEW ENGLAND, DATED 1824

Embroidered and painted on silk and depicting a large family group of nine figures weeping before an inscribed monument, executed in tones of gold, green, yellow and blue. Has black glass mat with the initials EWB and the date 1824. 26 x 35 *inches* (66 x 89 *cm.*)

Exhibition:

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America,* March 27–May 26, 1976.

See illustration

■ 803 **GOOD PAINTED WOOD BRIDE'S BOX**

POSSIBLY PENNSYLVANIA, 19TH CENTURY

The lid painted with figures of a bride and groom between flowering plants above a German inscription, the box painted with tulips and blossoms; in orange, green, yellow, white and red on a black ground. *Height* 8 *inches* (20 *cm.*); *length* 18½ *inches* (46 *cm.*)

Provenance:

Formerly in the collection of Walter Himmelreich, Ronks, Pennsylvania

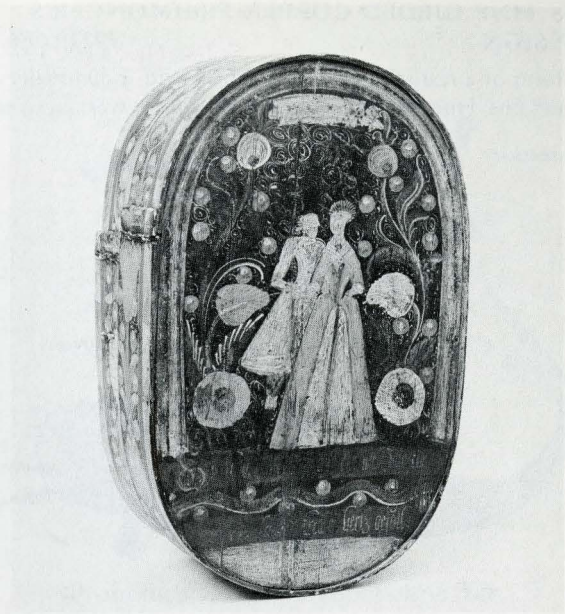
See illustration

■ 804 **CARVED AND PAINTED WOOD AND GESSO AMERICAN EAGLE**

ANONYMOUS, 19TH CENTURY

A well-carved figure of the eagle with white head, glass eyes and brown body; on a simulated mosswork base. *Height* 9 *inches* (23 *cm.*)

See illustration



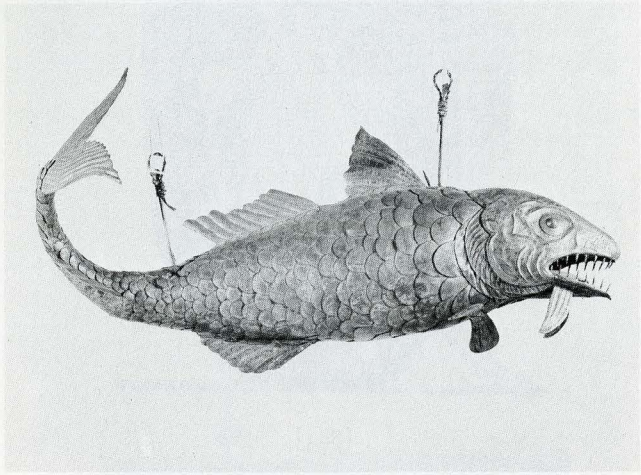
[803]

[804]

■ 805 FINE GILDED COPPER FISHMONGER'S SHOP SIGN *19TH CENTURY*

In the form of a realistically modeled fish with individually pieced scales and fins. Hung from fish hooks. *Length* 47 *inches* (1.19 *m.*)

See illustration



[805]

■ 806 PAIR OF NEEDLEWORK AND FLANNEL PICTURES *ANONYMOUS, 19TH CENTURY*

The first depicting a young girl and boy playing beside a cottage in a landscape setting, the second of a young girl and boy embracing, both executed in flannel piecing with painted watercolor faces, stitched with wool threads; in red, white, green and brown, in gilt oval frames. 11½ x 9 *inches* (29 x 23 *cm.*)

See illustration

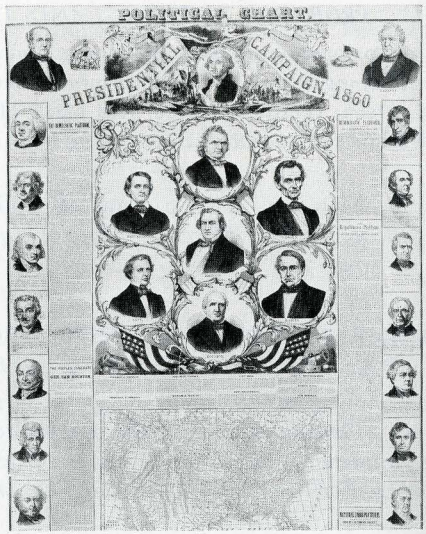
[806]

[807]

■ 807 ROOSTER SHEET-IRON WEATHERVANE

Mounted on a rod standard and metal base. *Height* 17 *inches* (43.5 *cm.*)

See illustration



[808]

■ 808 PAIR OF POLITICAL BROADBILLS: THE PRESIDENTIAL CAMPAIGN OF 1860

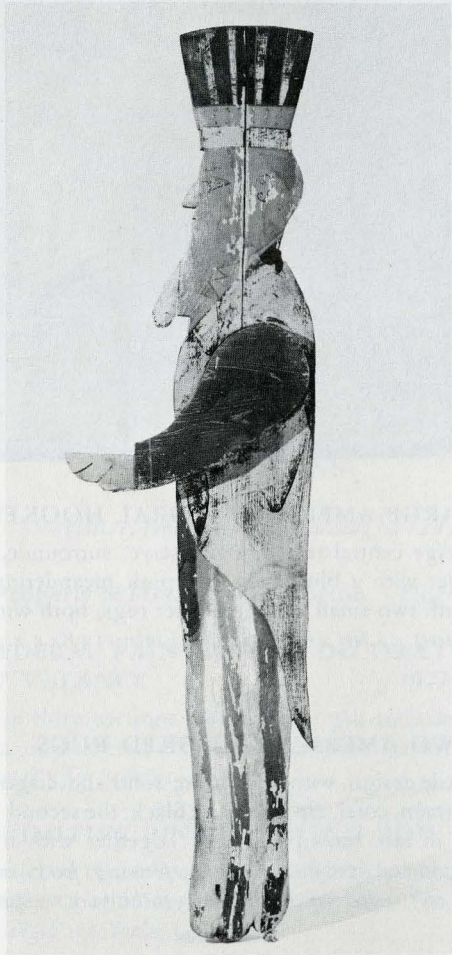
The first listing the Republican and Democratic platforms, with portraits of Abraham Lincoln and Hannibal Hamlin, along with portraits of Stephen Douglas, John Bell, Sam Houston and other contemporary political figures, as well as all previous Presidents, the second listing the Democratic platform with portraits of Stephen A. Douglas and Herschel V. Johnson, along with others. Both tinted in yellow, green, red, white and blue. (First has small tear in upper corner.) 36 x 27 *inches* (92 *cm.* x 68 *cm.*)

See illustration

■ 809 CARVED AND PAINTED WOOD FIGURE OF UNCLE SAM

The body painted gold, in a blue waistcoat, red and yellow striped trousers and a red and gold top hat with stars around the brim. *Height* 71 *inches* (1.80 *m.*)

See illustration



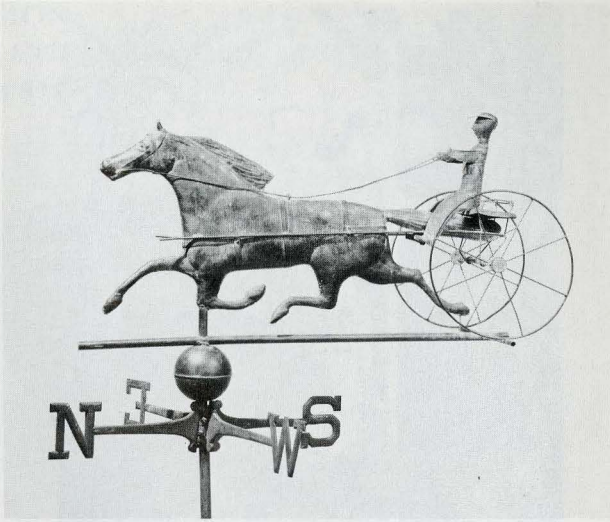
[809]

■ 810 SILK AND SATIN 'HAIRWORK' MOURNING PICTURE: SACRED TO THE MEMORY OF MRS. ELIZABETH GIBBONS AND ALSO MR. THOMAS COCK *PROBABLY NEW ENGLAND, 19TH CENTURY*

Executed in black silk threads on a white satin ground and depicting figures in a graveyard with a large church in the background, the inscription is stitched below. 17½ x 23 *inches* (44.5 x 58.5 *cm.*)

Exhibitions:

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Mourning Becomes America,* March 27–May 27, 1976.



[811]

Property of Sotheby Parke Bernet, Inc.

■ 811 COPPER HORSE AND SULKY WEATHERVANE

Mounted on a rod standard. Has directionals. *Length* 34½ *inches* (87.6 *cm.*)

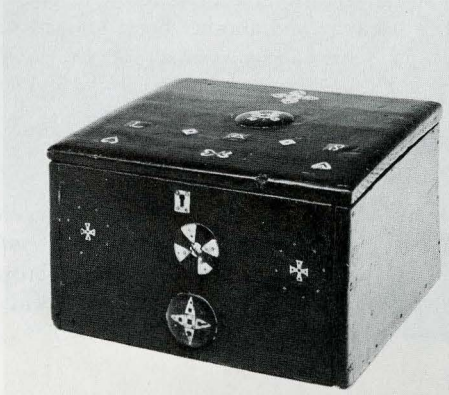
See illustration

Property of Various Owners

■ 812 INLAID PAINTED OAK AND MOTHER-OF-PEARL BOX *17TH/18TH CENTURY*

Having an hinged lid inlaid with mother of pearl, diamonds, hearts and the initials *L A S,* opening to an interior with deep well and till, the sides additionally inlaid with stars and pinwheels. *Height* 6½ *inches* (16.5 *cm.*); *length* 11½ *inches* (29 *cm.*)

See illustration



[812]

[813]

■ 813 GOOD EMBROIDERED PICTURE: THE LANDING OF COLUMBUS *NEW ENGLAND, PROBABLY RHODE ISLAND, 19TH CENTURY*

Embroidered and painted on silk and depicting Columbus with two other figures standing on a shore, executed in satin stitching and chenille work heightened with gilt thread; in blue, green, yellow, brown and white. 26 x 23 *inches* (66 x 58.5 *cm.*)

See illustration

HOOKED RUGS

■ 814 THREE AMERICAN FLORAL HOOKED RUGS

The first with an urn filled with flowers in raised pile, in purple, red, pink, and green on a tan ground, the second a geometric design, each centering a flowerhead, in tan, pink, and blue, the third with flowerheads in raised pile against a diamond-patterned ground in maroon, pink and green within a black border. Together with a small rug with a butterfly and another floral hooked rug. 5 *pieces.* 32 x 39 *inches* (81 x 99 *cm.*); 27 x 43 *inches* (68.5 x 1.9 *m.*); 26 x 52 *inches* (66 x 1.32 *m.*)

■ 815 GOOD AMERICAN PICTORIAL HOOKED RUG

Depicting a sailor climbing a ship's rigging, the legend reads *'A warning, ner trust a man from a square rigger, so eagle eyed for a pretty figure, He's loose by day and worse by night';* in blue, brown, tan and green. Together with a good floral hooked rug with flowers in raised pile. 2 *pieces.* 50 x 36 *inches* (1.27 *m.* x 91.5 *cm.*)

See illustration

[815]

■ 816 LARGE AMERICAN FLORAL HOOKED RUG

Having a beige central rectangular reserve, surrounded by a dark-brown border with a blue, gray and pink meandering grapevine. Together with two small hooked scatter rugs, both with geometric designs. 3 *pieces.* 12 *feet* 2 *inches* x 7 *feet* 3 *inches* (3.84 x 2.21 *m.*)

■ 817 TWO AMERICAN HOOKED RUGS

The first of tile design, with alternating solid and diagonally striped squares, in green, coral, tan, pink and black, the second with a chevron design, in tan, brown and red. Together with a small floral hooked rug in red, green and tan. 3 *pieces.* 7 *feet* 3 *inches* x 5 *feet* (2.21 x 1.80 *m.*); 4 *feet* 3 *inches* x 4 *feet* 3 *inches* (1.3 x 1.3 *m.*)

■ 818 TWO AMERICAN HOOKED RUGS

The first in a scale design in orange, pink, brown and black, the second in an Oriental motif with palmette devices, in orange, red, pink and green, within a gray leaf border. Together with a large thick-piled floral hooked rug. 3 *pieces.* 7 *feet* 8 *inches* x 4 *feet* 5 *inches* (2.34 x 1.35 *m.*); 5 *feet* 2 *inches* x 3 *feet* 2 *inches* (1.57 *m.* x 97 *cm.*); 5 *feet* 9 *inches* x 5 *feet* 3 *inches* (1.75 x 1.04 *m.*)

[END OF FIFTH SESSION]

SIXTH SESSION
Saturday · November 20, 1976 at 2:00 p.m.
Catalogue Numbers 819–1008

[821] [822]

DECORATIONS

(See glossary for decorations following lot 725)

Property of Mrs. E. Hope Norton · Florida

■ 819 **FEDERAL PAINTED AND DECORATED WINDOW VALANCE** *19TH CENTURY*

Composed of three sections, each having gilt-stenciled decoration in the form of baskets of fruit, flowers and leafage on a green ground. *Length 7 feet 8 inches (2.34 m.)*

■ 820 **PRIMITIVE PINE CARRYING BOX**

Having an arched center section pierced with a handle hold and scalloped sides, continuing to a molded base. *Height 14 inches (35.5 cm.); length 19½ inches (49.5 cm.)*

■ 821 **TWO TREENWARE ARTICLES** *19TH CENTURY*

The first a large bowl, with molded banding, the second a small covered bowl with incised banding and knop finial. *Heights 3 to 6¼ inches (8 to 16 cm.)*

See illustration

■ 822 **TWO TREENWARE ARTICLES** *19TH CENTURY*

The first a bowl with a roll-over edge and shaped, tapered base, the second a carved scoop. *Height 6 inches (15 cm.)*

See illustration

■ 823 **GOOD TREENWARE COVERED BOWL**

The molded lid with carved handle. *Height 10 inches (25 cm.); diameter 10 inches (25 cm.)*

See illustration

[823]

Property of Another Owner

■ 824 LARGE TREENWARE BOWL

Together with a carved wood scoop. 2 *pieces. Diameter* 17¼ *inches* (43.5 *cm.*)

[825]

Property from a Wilmington, Delaware Estate

■ 825 PAIR OF FEDERAL INLAID MAHOGANY KNIFE BOXES *CIRCA 1800*

Each having a hinged top opening to a fitted interior and inlaid with a stellate device above a serpentine front inlaid with pattern stringing. *Height* 14¼ *inches* (37 *cm.*); *width* 8¾ *inches* (22.2 *cm.*)

See illustration

Property of Various Owners

■ 826 FEDERAL INLAID MAHOGANY TRAVELING DESK BOX *PROBABLY MASSACHUSETTS, C. 1800*

Having a hinged oblong top with line inlays centering a fan paterae, opening to a cedar-lined interior fitted with compartments for writing implements. Has brass carrying handles.

Height 6¼ *inches* (16 *cm.*); *length* 18 *inches* (46 *cm.*)

See illustration

[826]

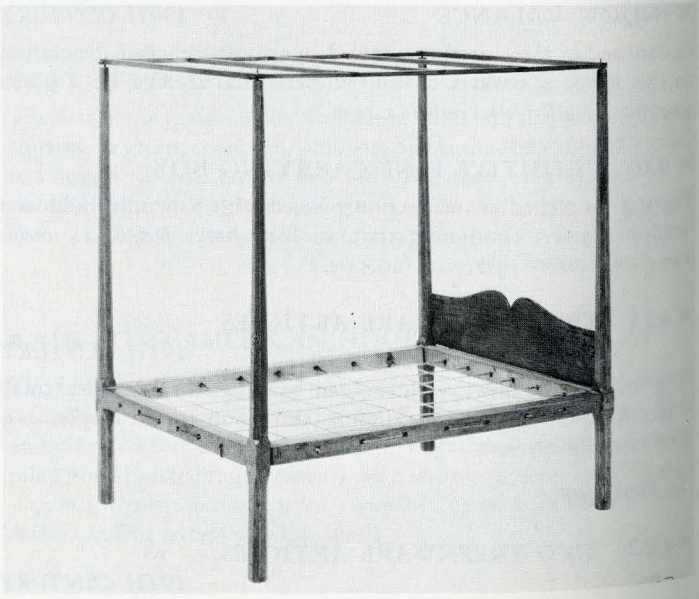
■ 827 FEDERAL CARVED MAPLE AND PINE MINIATURE PENCIL-POST BED *NEW ENGLAND, 19TH CENTURY*

With shaped headboard pierced for ropes and octagonal pencil posts. Has tester. *Height* 13 *inches* (33 *cm.*); *length* 12 *inches* (30.5 *cm.*)

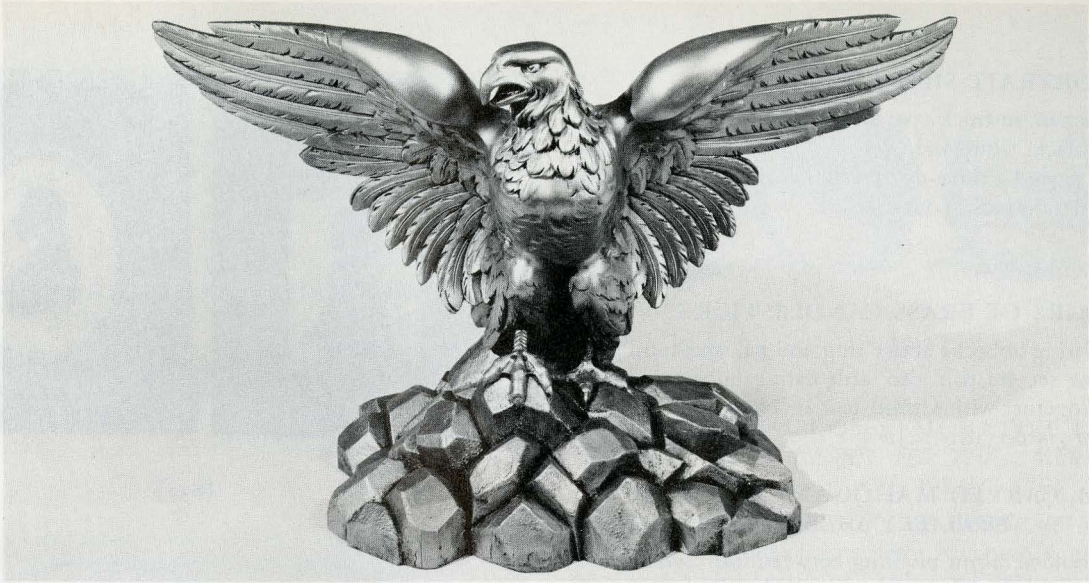
Provenance:

Purchased from Herbert Schiffer Antiques, Exton, Pennsylvania.

See illustration



[827]



[828]

■ 828 **CARVED AND GILDED WOOD FIGURE OF A SPREAD-WINGED AMERICAN EAGLE**

LATE 19TH CENTURY

The eagle perched on a rockwork base. *Height* 28½ *inches* (72.5 *cm.*); *width* 47¼ *inches* (1.20 *m.*)

See illustration

■ 829 **FEDERAL MAHOGANY SHAVING MIRROR**

19TH CENTURY

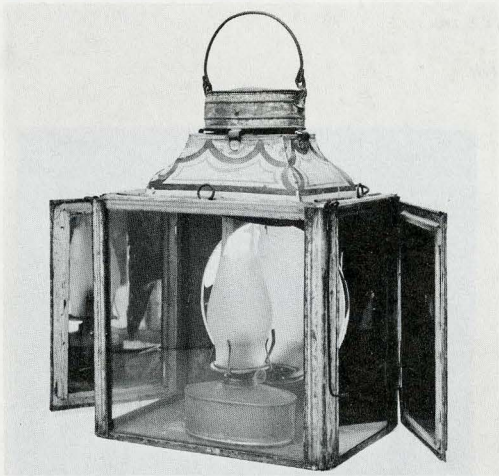
The upright mirror pivoting between lyre-form supports, the case with three drawers; on ball feet. *Height* 20 *inches* (51 *cm.*); *length* 21 *inches* (53.5 *cm.*)

■ 830 **GOOD PAINTED TIN LANTERN**

PROBABLY PENNSYLVANIA, 19TH CENTURY

Having two mirrored swing side doors, each with a portrait of George and Martha Washington; the whole painted white outlined in red and blue. *Height* 16 *inches* (41.5 *cm.*)

See illustration



[830]

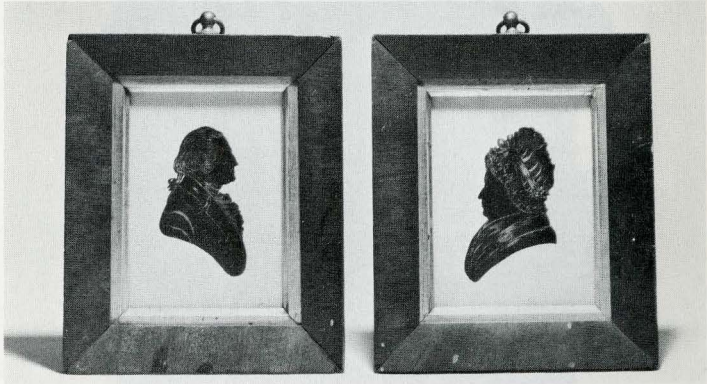
■ 831 **PAIR OF PORTRAIT SILHOUETTES OF GEORGE AND MARTHA WASHINGTON**

SIGNED M.A. MOUNTAIN

Hollow-cut with additional details picked out in white. Signed on the reverse, *India Ink Drawing by M. A. Mountain.*

4¾ x 3¼ *inches* (12 x 8 *cm.*)

See illustration



[831]

■ 832 TWO PORTRAIT SILHOUETTES

The first of a gentleman, in frock coat and stock tie, additional details picked out in black, white and gray ink; in a tôle frame with gilded corners, the second a three-quarter figure of a child, hollow-cut with additional details picked out in white.

See illustration

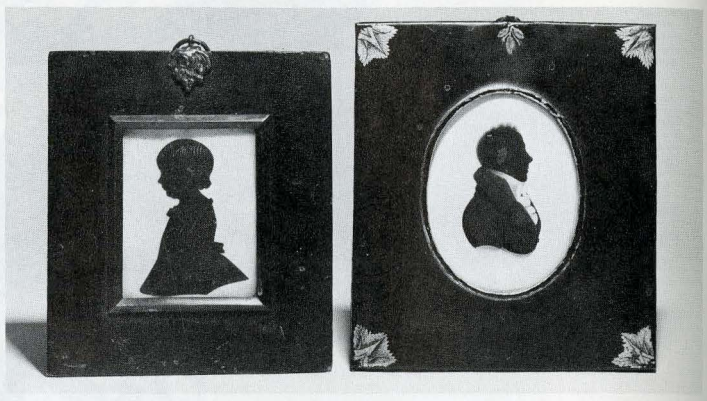
■ 833 TWO PAIRS OF BRASS CANDLESTICKS

The first pair with flaring bobêche above ring and baluster turnings, on domed bases, the second pair also with flaring bobêche above beehive turnings. Together with a third pair of brass candlesticks. *6 pieces. Heights 7½ to 9 inches (19 to 23 cm.)*

■ 834 FEDERAL CARVED MAHOGANY SHAVING MIRROR *PROBABLY SALEM, MASS., C. 1820*

Having a cushion-molded mirror pivoting between leaf-carved lyre-form supports ornamented with brass rosettes, the case with two brass inlaid small drawers with flanking acanthus-carved corners ending in brass animal-paw feet. *Height 27 inches (68.5 cm.); width 23 inches (53.8 cm.)*

See illustration



[832]

[834]

[835]

■ 835 CANDELABRA THREE-PIECE GIRANDOLE GROUP *MID-19TH CENTURY*

Comprising a three-light gilt metal candelabra cast in the form of two boys fishing on a riverbank, the companion candlesticks cast in the form of a young girl and boy gathering berries and flowers, all hung with star-cut faceted lustres hung from foliated metal hoops, and mounted in white marble bases. *Heights 14 to 17 inches (35.5 to 43 cm.)*

Provenance:

Descended in the family of Simon J. Schermerhorn, Schenectady, New York to the present owner.

See illustration

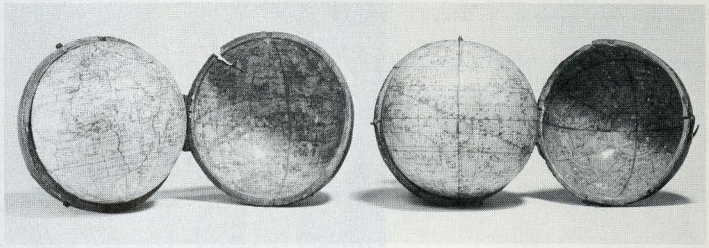
■ 836 **BRONZE DOUBLE ARGAND LAMP**
LABELED CLARK, COIT, CARGILL, NYORK, C. 1850

Has etched and frosted hurricane shades. *Height* 23½ *inches* (59.5 *cm.*); *width* 19 *inches* (48 *cm.*)

■ 837 **PAIR OF MARINER'S CELESTIAL AND TERRESTRIAL GLOBES** *19TH CENTURY*

Each in black leather cases. *Diameter* 4 *inches* (10 *cm.*)

See illustration

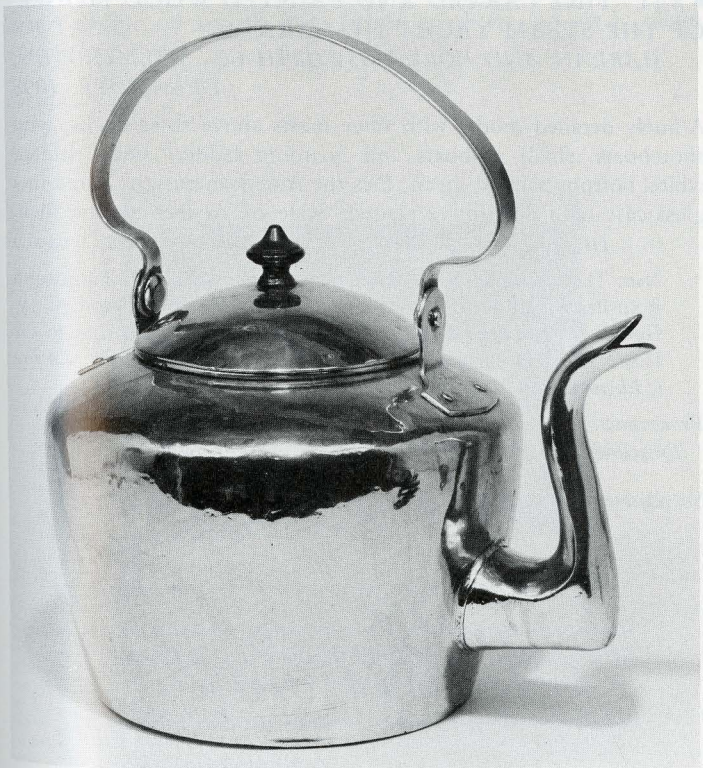


[837]

■ 839 **UNUSUAL COMMEMORATIVE EMBROIDERY ON SILK** *CHINESE FOR THE AMERICAN MARKET, LATE 19TH/EARLY 20TH CENTURY*

Inscribed *IN MEMORY OF MY CRUISE IN CHINA, JAPAN AND P.I.*, and depicting a fierce American eagle above a shield inset with a photograph of a sailor and a watercolor rendering of a U.S. Navy cruiser, flanked by American flags, in gold, silver, red, white and blue threads on a black ground. *Height* 46 *inches* (1.17 *m.*); *width* 25 *inches* (63.5 *cm.*)

See illustration

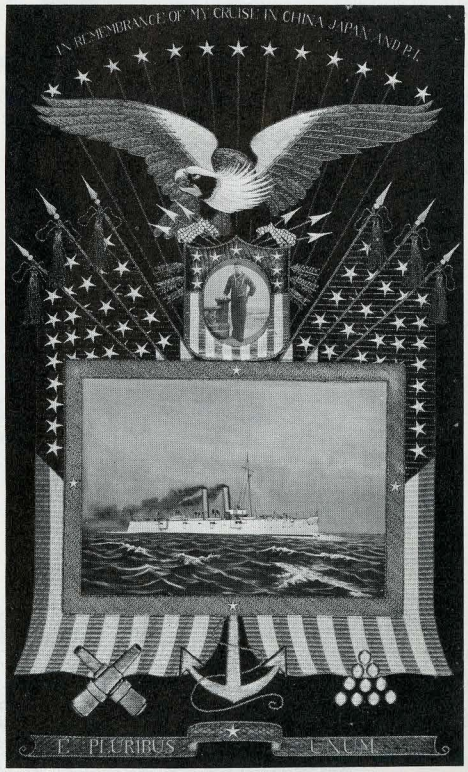


[838]

■ 838 **LARGE COPPER GOOSENECK TEA KETTLE**
PROBABLY PENNSYLVANIA, 19TH CENTURY

Height 14 *inches* (36 *cm.*)

See illustration



[839]

[840]

■ 840 SET OF FOUR WATERCOLOR ENGRAVINGS: THE EMBLEMS OF THE FOUR CONTINENTS
PUBLISHED BY A. TESTI, LONDON, 1800

The first labeled on the reverse, *The Emblem of America*, with the figure of Columbia and an Indian besides a monument inscribed to George Washington, Niagara Falls in the background, the second labeled *The Emblem of Europe* with the figure of Victory holding a cornucopia, the third labeled *The Emblem of Asia* with a Turkish princess, Egyptian pyramids and Grecian columns in the background, the third entitled *The Emblem of Africa* with an African tribal prince and a tiger. All have black glass mats and original *répoussé* brass frames. 13 x 10¼ *inches* (33 x 26 *cm.*)

See illustration

■ 841 FINE CARVED AND PAINTED WOOD MODEL OF THE STEAM YACHT NIAGARA *BUILT BY HARLAN AND HOLLINGSWORTH CO., WILMINGTON, DELAWARE, 1898*

A finely detailed model with three masts above three decks, with shoreboats, small sailboats and boarding ladder, sides painted white, bottom painted green; flies the American ensign. Fitted in a glass case with descriptive plaque. Scale of 10 feet to one inch.

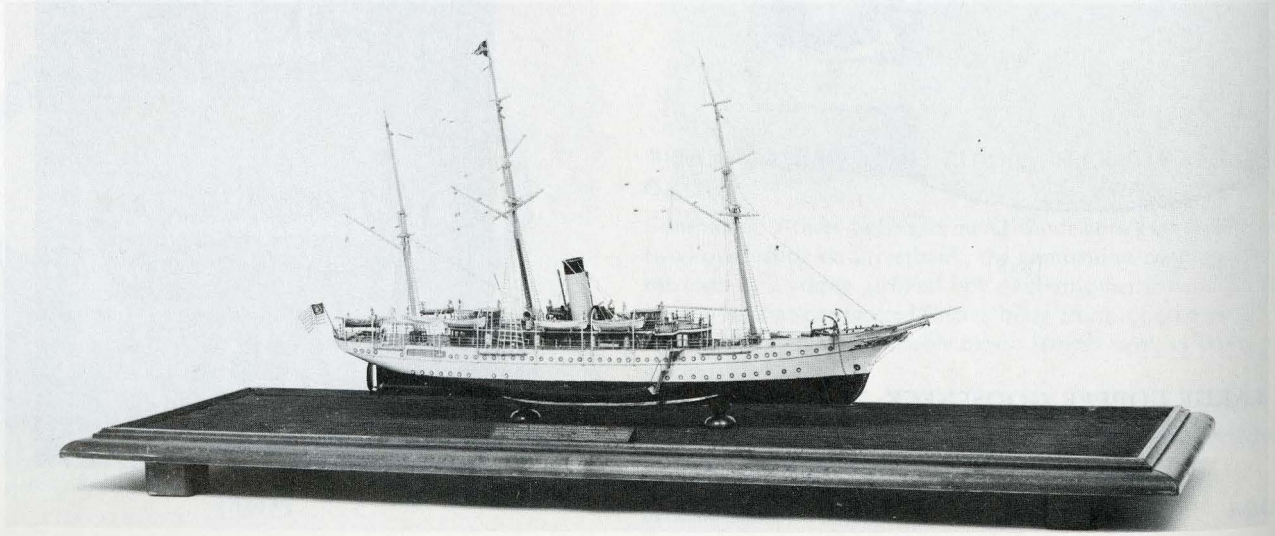
Height of case 22¾ *inches* (57.5 *cm.*); *length* 45 *inches* (1.14 *m.*)

Note: The steamship NIAGARA built by Harlan and Hollingsworth from designs of Wm. G. Shackford, was owned by the son of Jay Gould, Howard Gould from 1898 to 1918, when it was sold to the U.S. Navy. It is illustrated in Erik Hofman, *The Steam Yachts; An Era of Elegance*, New York, 1970, pp. 116–117.

Provenance:

Descended in the Gould family to the present owner.

See illustration



[841]

■ 842 **FAMILY SILHOUETTE GROUP**
ANONYMOUS, 19TH CENTURY

Comprising a gentleman wearing a frock coat and holding a teacup, two young girls and two young boys and a lady pouring tea at table, cut from glossy black paper, heightened with pin-pricking and mounted on a plain white ground. 11¾ x 17 *inches* (29.5 x 43 *cm.*)

■ 843 **BRONZE BUST OF GEORGE WASHINGTON**
AFTER JEAN-ANTOINE HOUDON

The subject modeled in truncated bust form. *Height* 19 *inches* (48 *cm.*)

■ 844 **FEDERAL INLAID MAHOGANY SHAVING MIRROR** *PROBABLY NEW ENGLAND, C. 1820*

Having a crossbanded mirror pivoting between two ring- and baluster-turned supports above a case with two small drawers with inlaid edges; on turned feet. *Height* 19 *inches* (48 *cm.*); *width* 18½ *inches* (47 *cm.*)

See illustration

[844]

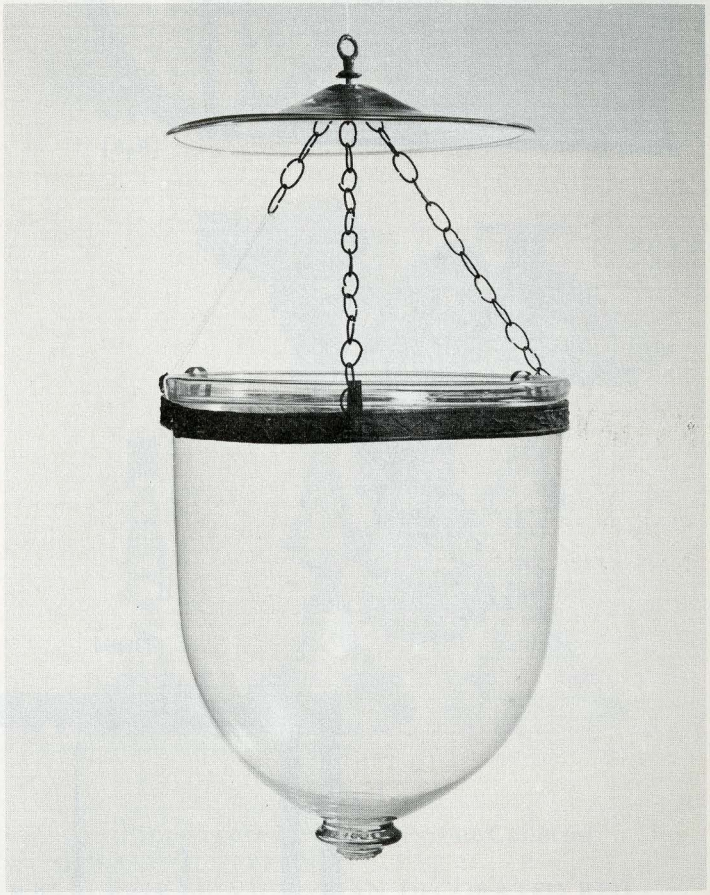
■ 845 **BRASS DOUBLE STUDENT LAMP**
AMERICAN, C. 1850

Having dark green glass shades and clear glass chimneys supported on brass arms and base. Now fitted for electricity. *Height* 24 *inches* (61 *cm.*); *width* 22 *inches* (56 *cm.*)

■ 846 **BLOWN CLEAR GLASS HALL LANTERN**
19TH CENTURY

Suspended from a florally impressed metal band with birdhead hooks. Has original smoke bell. *Height* 26½ *inches* (67.5 *cm.*)

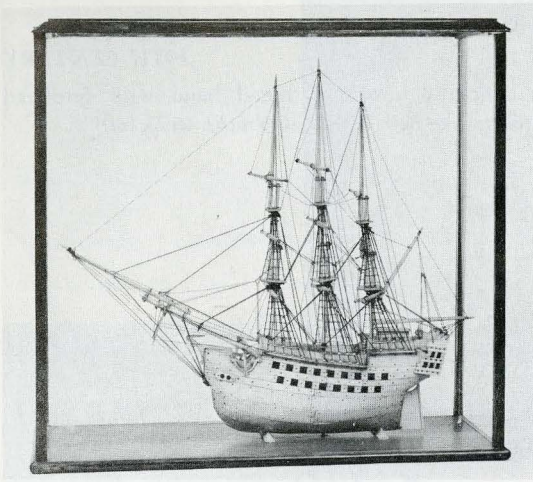
See illustration



[846]

■ 847 **PAIR OF QUEEN ANNE BRASS CANDLESTICKS** *PROBABLY CONTINENTAL, 18TH CENTURY*

Each with ring-turned candlesockets above a wide drip-pan; on domed base. *Height* 8 *inches* (20 *cm.*)



[848]

■ 848 FRENCH 'PRISONER-O'-WAR' BONE SHIP MODEL *19TH CENTURY*

The model with three masts, three decks including carved Captain's quarters, all banded with bone and mounting 61 guns. In glass case. *Height* 14½ x 16 *inches* (37 x 41 *cm.*)

See illustration

■ 849 GOOD CARVED GILTWOOD AND GESSO AMERICAN EAGLE *PROBABLY MASSACHUSETTS, EARLY 19TH CENTURY*

Vigorously modeled; in diving form. *Height* 21 *inches* (53 *cm.*); *length* 26 *inches* (66 *cm.*)

See illustration

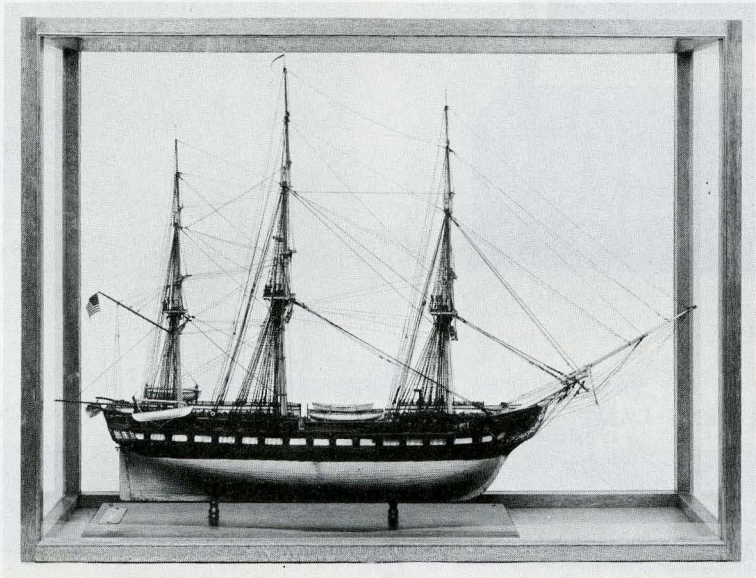
Property of Mr. Richard D. Rockwell · New York

[849]

■ 850 FINE CARVED AND PAINTED WOOD MODEL OF THE U.S.S. CONSTITUTION

A finely detailed model of the battleship flying the American ensign, with three fully-rigged masts above two decks mounting 50 guns and various shoreboats; the whole painted black and white, the underside painted green. In glass case with brass plaque. *Height* 28 *inches* (71 *cm.*); *length* 36 *inches* (91.5 *cm.*)

See illustration



[850]

Property of Various Owners

■ 851 TWO WATERCOLOR PORTRAIT MINIATURES *JOHN VANDERLYN AND WILLIAM BIRCH, AMERICAN, 19TH CENTURY*

The first a self-portrait done by John Vanderlyn, (1775–1852) the second a portrait of Mr. Penington by William Birch (1755–1834). *Height 3⅜ inches (9.5 cm.) and 4¾ inches (12 cm.)*

See illustration

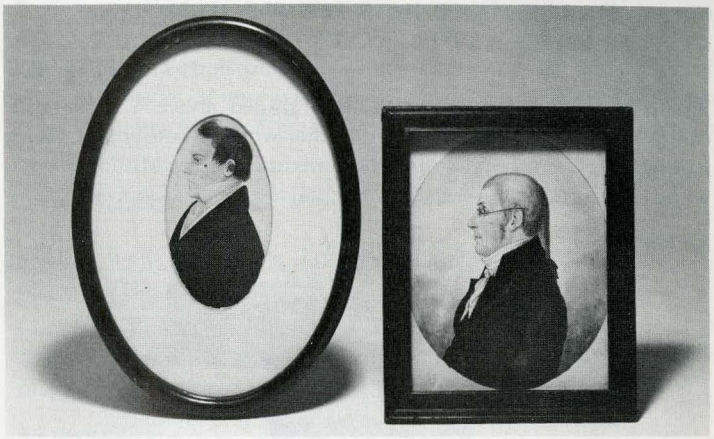
■ 852 THREE FEDERAL BRASS PUSH-UP CANDLESTICKS *AMERICAN, 19TH CENTURY*

All with ring- and baluster-turned standards and squared bases. *Heights 7½ to 12¼ inches (19 to 31 cm.)*

See illustration

[853]

[854]



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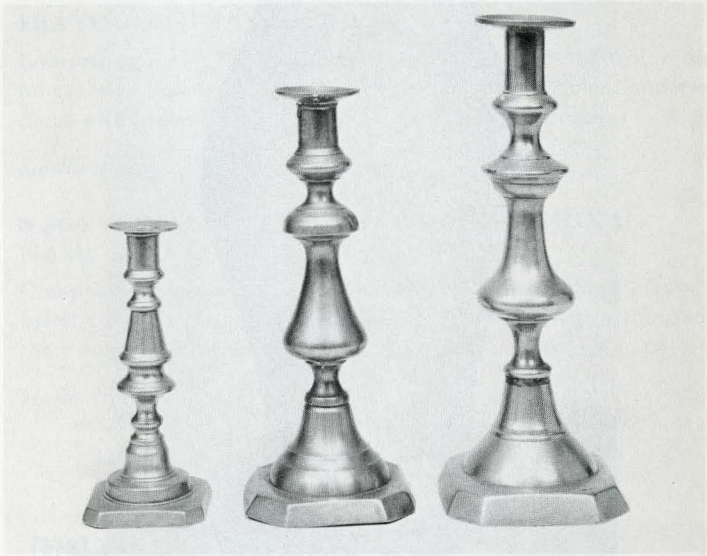


[852]

Property of a New York Private Collector

■ 853 PAIR OF VICTORIAN DECORATED RED TÔLE TEA CANISTERS *19TH CENTURY*

Painted with Chinese figures on a vermillion ground. Now mounted as lamps. *Height 28 inches (71 cm.)*

See illustration

Property of Various Owners

■ 854 CUT-GLASS THREE-LIGHT CANDELABRA WITH MATCHING CUT-GLASS CANDLESTICKS

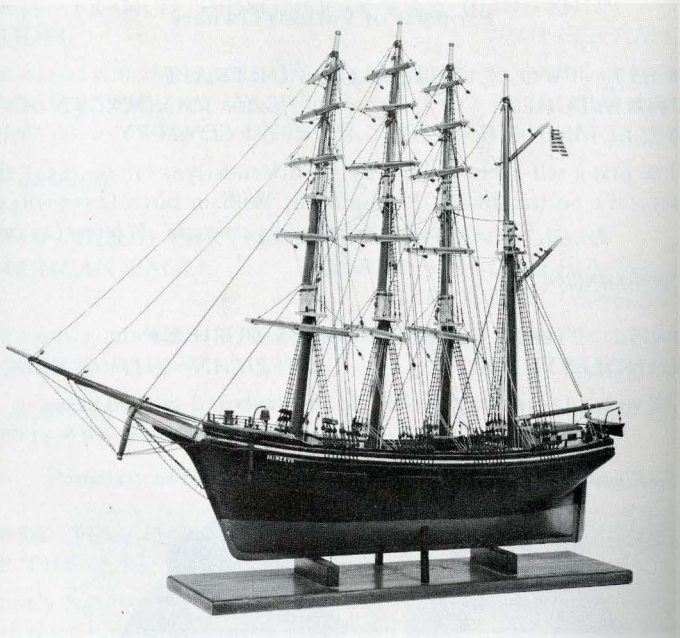
The out-scrolling arms supported on a petal-form standard ending in a clover-leaf base, hung with tear-drop faceted lustres. *Heights 12 to 21 inches (30.5 to 53.5 cm.)*

See illustration

■ 855 CARVED AND PAINTED WOOD MODEL OF THE WHALING VESSEL MINERVA *AMERICAN, 19TH CENTURY*

Finely detailed with four masts, fully rigged above a deck with cabins fore and aft, shoreboats and other whaling equipment, sides painted black, bottom red; flies the American ensign. Mounted on a wood stand. *Height* 33 *inches* (84 *cm.*); *length* 38 *inches* (96.5 *cm.*)

See illustration



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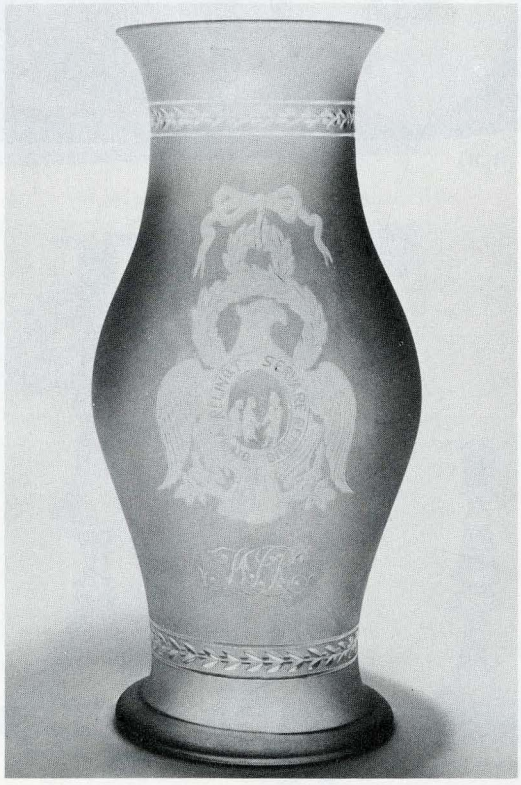

[856]

■ 856 EXTREMELY RARE GENERAL KNOX ENGRAVED GLASS HURRICANE SHADE WITH THE ORDER OF CINCINNATI *CIRCA 1785*

Of baluster shape with a bow-knotted laurel wreath bearing the American eagle and the Order of Cincinnati with the motto, *OMNIA RELINQT. SERVARE REMPUB.*, and with the monogram of General Knox below; the whole within a leaf and berry banding. *Height* 22½ *inches* (57 *cm.*)

Note: General Knox (1750–1806), advisor to Washington during the Revolutionary War and later the first United States Secretary of War, was the drafter of the Society of the Cincinnati for American and French officers. He served as the Society's first Secretary-General from 1783–1799 and in 1805 became its President.

Provenance:
Formerly in the Collection of Mabel B. Garvan (Mrs. Francis P.), Roslyn, New York, and sold in these rooms as lot 125 in sale 3106.

■ 857 FINE CARVED PINE EAGLE AND EAGLET *AMERICAN, 19TH CENTURY*

Vigorously carved, the birds standing on a carved wood rockwork base. *Height* 21 *inches* (53.5 *cm.*); *length* 22 *inches* (56 *cm.*)

See illustration

[857]

[858]

Property of Sotheby Parke Bernet, Inc.

■ 858 IMPORTANT COLLECTION OF OCCUPATIONAL SHAVING MUGS

Comprising a rare bowler's mug, a river bargeman's a street-cleaner's, a fish purveyor's etc., along with six barber bottles. Together with a turned pine rack original to most of the above items. 42 *pieces. Height of case* 4 *feet* 7½ *inches* (1.40 *meters*)

See illustration

Property of Various Owners

■ 859 COLLECTION OF FIVE OCCUPATIONAL-NAME SHAVING MUGS

Comprising a New York civil servants mug bearing the arms of New York State, an early and rare glass labeled mug (chip) two mugs with owner's names and a presentation mug dated 1854. *Heights* 3⅛ *to* 4 *inches* (7.9 *to* 10 *cm.*)

See illustration

■ 860 COLLECTION OF FIVE OCCUPATIONAL-NAME SHAVING MUGS

Comprising a rare house-builder's mug with a frame house flanked by builder's tools, a jockey's or 'good luck' mug with horse and horseshoe, and three mugs with owner's names. *Heights* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration

■ 861 COLLECTION OF FIVE OCCUPATIONAL-PATRIOTIC SHAVING MUGS

Comprising a patriotic mug with American eagle, shield and American flag, a jockey's mug with racing cap and crop, two mugs with owner's names and one presentation mug. *Heights* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration

■ 862 COLLECTION OF FIVE OCCUPATIONAL-NAME SHAVING MUGS

Comprising a rare portrait painter's mug with the painter seated at an easel, an unusual mug in the form of a buttoned cuff and three mugs bearing owner's names. *Height* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration

■ 863 COLLECTION OF FIVE OCCUPATIONAL-FRATERNAL SHAVING MUGS

Comprising a rare Captain's name mug, a Knights of Columbus mug, a rare character mug in the form of a Chinese man, and two mugs with owner's names. *Heights* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration

■ 864 COLLECTION OF FIVE OCCUPATIONAL-NAME SHAVING MUGS

Comprising a rare cigar-maker's mug with a man rolling cigars, a barrel cooper's mug with a barrel bearing the owners name, and three mugs with owner's names. *Heights* 3½ *to* 4 *inches* (9 *to* 10 *cm.*)

See illustration

[859] [859] [860] [861]

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[864] [824] [861] [860]

■ 865 THE GOLD SWORD OF HONOR PRESENTED BY THE CONTINENTAL CONGRESS IN 1779 TO GENERAL MARIE JEAN JOSEPH LAFAYETTE.

The following catalogue description is compiled from the Papers of the Continental Congress, National Archives, Washington, D.C., reference 59/1, fols. 33, 37 and 38; Microcopy 247, Roll 72.

The faceted pommel finely chased with two oval medallions, *'in one America represented by a Woman, presents a (? Branch) of Laurel to a Frenchman. In the other a Frenchman is treading on a Lyon* (sic)'; the handle further decorated with trophies of War, paterae, and pendant husks below an ovoid terminal on one side of which are *'the Marquis's Arms, and in the other the Device of a new Moon reflecting Rays of Light on a country partly coverd* (sic) *with wood & partly cultivated, Symbol of the Republick* (sic) *of the United States; with this Motto,* Crescam ut prosim'; the guard also decorated with well-detailed trophies and on one side the engraved inscription, *'FROM THE AMERICAN CONGRESS/TO THE MARQUIS DE LA FAYETTE/1779';* the basket-hilts with four spirited scenes of equestrian and unmounted soldiers, equipment and the fumes of battle, respectively titled, *'RETREAT OF RHODE ISLAND', 'OF GLOUCESTER IN THE JERSAYS* (sic)' (ie. Yorktown) *'BATTLE OF MONMOUTH',* and *'RETREAT OF BARRIN HILT'* (sic) 6⅞ *in. overall length of handle, unmarked;* the Leather Sheath with a finely chased gold upper mount decorated in low relief on one side with a seated figure of Victory blowing a trumpet, the latter furnished with a banner bearing the Arms of France, *struck with the Paris discharge mark for 1774–1780,* the sheath further applied with two gilt metal mounts; the damascened steel Blade from the sword presented to Lafayette by the Garde Nationale of Paris at Charvaniac on 5th November 1791, embellished with chains and a view of the Bastille above a bell and the pricked legend, *'Réveil de la/Liberte',* and on the other side with two medallions enclosing a man shedding his shackles, a view of a column representing Liberty, and a mask of Medusa, also inscribed, *'L'an 4 de la/Liberte', the blade* 31½ *in. long, overall length of the whole sword* 38½ *in., in modern fitted wood case with label, 'Sword of honor offered to Gal.-/Lafayette by the American/Congress in 1779'.*

Note: The Journals of Congress record that on 21st October, 1778, it was resolved by Congress, *'That the minister plenipotentiary of the United States of America at the Court of Versailles, be directed to cause an elegant sword, with proper devices, to be made and presented, in the name of the United States, to the Marquis de la Fayette.'*

By 24th August, 1779, Benjamin Franklin was able to write to Lafayette, stating that, *'The Congress, sensible of your merit towards the United States, but unable adequately to reward it, determined to present you with a sword, as a small mark of their grateful acknowledgements. They directed it to be ornamented with suitable devices. Some of the principal actions of the war, in which you distinguished yourself by your bravery and conduct, are therefore represented upon it. These, with emblematic figures, all admirably well executed, make its principal value. By help of the exquisite artists which France affords. I find it easy to express every thing but the sense we have of your worth, and our obligations to you. I therefore only add, that, with the most perfect esteem, I have the honour to be, etc. B. Franklin. P.S.—My grandson goes to Havre with the word, and will have the honour of presenting it to you.'*

Lafayette's letter of thanks dated from Havre, 29th August, 1779, which, together with the original receipted bill for the sword, is in the American Philosophical Society, Philadelphia, reads, *'Whatever expectations might have been raised from the sense of past favours, the goodness of the United States for me has ever been such, that on every occasion it far surpassed any idea I could have conceived.—A*

(Continued on overleaf)

(Lot 865 continued)

new proof of that flattering truth, I find in the noble present which Congress have been pleas'd to honour me with, & which is offered in such a Manner by your Excellency, as will exceed any thing, by the feelings of my unbounded gratitude. Some of the Devices I can't help finding too honourable a Reward for those slight services, which, in concert with my fellow-soldiers, & under the Godlike American hero's orders, I had the good luck to render.—The fight of the actions where I was a witness of American bravery & patriotic spirit, I will ever enjoy with that pleasure, which becomes a heart glowing with love for the nation, & the most ardent zeal for their glory & happiness.—Assurances of Gratitude, which I beg leave to present to yr. Excellency, are much unadequate (sic) to my feelings; & nothing but those sentiments may properly acknowledge yr. Kindness towards me.—The polite Manner in which Mr. Franklin was pleased to deliver that inestimable sword, lays me under great obligation to him, & demands my particular thanks. . .'—

A letter date 4th October 1779, from Franklin to John Jay in Philadelphia, now preserved in the Library of the National Archives, Washington, gives further details of Lafayette's gift. *'The Sword ordered by Congress, for the Marquis de la Fayette,'* wrote Franklin, *'being at length finished, I sent it down to him at Havre, where he was with the Troops intended for the Invasion. I wrote a Letter with it, and received an Answer, Copies of which I enclose, together with a Description of the Sword, and Drawings of the Work upon it, which was executed by the best Artists in Paris, and cost altogether 200 guines. The Present has given him great Pleasure, and some of the Circumstances have been agreeable to the nation.'*

The description and drawings mentioned by Franklin are to be found with the letter in the National Archives. In addition to the parts of the description used in this present catalogue, a note is annexed explaining the significance of the Moon device and of the motto on the handle. *'By this it was intended modestly to express:*

1. *Her* (the United States') *present Mediocrity of Strength as the Light of the Moon tho' considered is weaker than that of the Sun.*
2. *Her Expectation of becoming more Powerful as She encreases and thereby rendering herself more useful to Mankind.*
3. *The gratitude which She remembers that the Light She spreads is principally owing to the kind Aids of a greater Luminary* in an other Hemisphere.'*

   **'The king of France, whose symbol is the Sun.'*

Franklin's description ends, *'Cost two hundred Louis Made by Lieger, Sword Cutler, Rue Coquilliere, at Paris.'*

The presence of the replacement blade is explained in an English translation of a description taken from the catalogue of the 'Exposition Historique de Souvenirs Franco-Américains de la Guerre de l'Indépendance', published on the occasion of the Chicago Exhibition of 1893, the sword having been lent by its owners to the French Government to be shown in the Pavillion National de la République Française *'During the period of "terror" when Lafayette* (was) *banished from France. . .* (he) *had the sword hidden under ground; and it was only pulled out again when M. George Washington Lafayette returned from America; but this hiding in the ground had completely spoiled the blade. M. George Washington Lafayette managed only to save the hilt and ornaments. . . When Lafayette returned to his country after the 18th Brumaire, he thought well to fix to this hilt the blade of another sword which the "Garde Nationale" of Paris had solemny* (sic) *offered to him at Chavaniac. . . This blade* (was) *forged with the iron of the bolts of the "Bastille"; "So as to consecrate the weapons of despotism, to the defence of liberty", . . . The union of these two swords gives to this piece of armory a double historical importance, as it recalls to mind the important part which general Lafayette played during the first period of the French Revolution. . . All Americans who value historical relics, and artistic objects, cannot fail to be interested in . . . this sword which recalls to memory their glorious struggle for Independence. . .'*

Exhibited:

Chicago 1893
Paris 1929

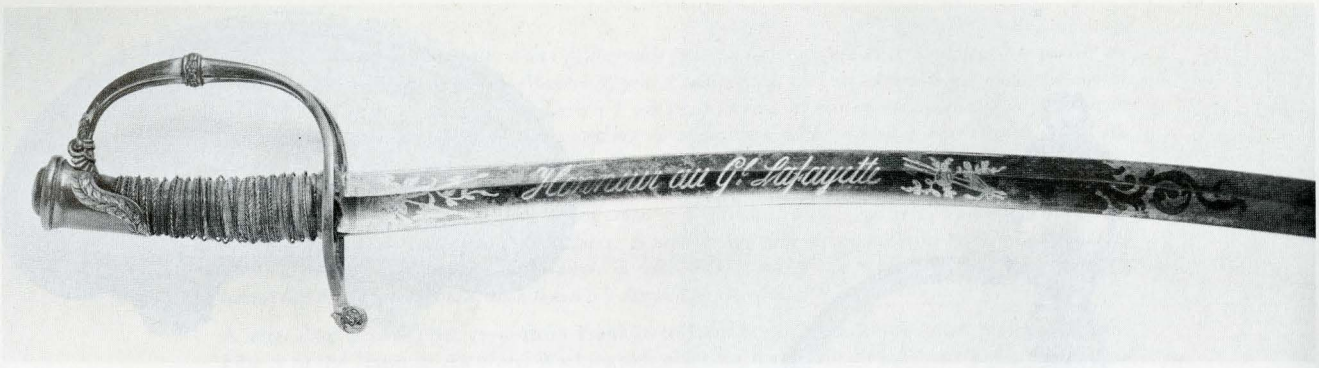
Provenance:

Descended in the family of Le Marquis de Lafayette until 1976.

See illustrations

[865]

[865 details]



[865A]

[866]

[866A]

Another Property

■ **865A INFANTRY OFFICER'S SWORD HONORING GENERAL LAFAYETTE**

FRENCH, EARLY 19TH CENTURY

The handle and guard of gilt metal chased with borders of formal leafage and flowerheads, the curved and blued steel blade decorated with military trophies, inscribed on one side, 'Honneur au Gl. Lafayette" and on the other 'Ordre Public'. *Length* 33½ *inches* (85.1 *cm.*)

See illustration

■ **866 TWO WALKING STICKS BELONGING TO RICHARD MANSFIELD**

The first with a rose-gold handle, elaborately chased and inscribed, *RICHARD MANSFIELD, FROM FRANK HOWARD, JR. APRIL 15, 1899,* the shaft affixed with a band inscribed, *WALNUT STREET THEATRE, PHILADELPHIA,* the second an ivory-handled walking stick, fitted with a metal band, ornately chased with the monogram R M. *Lengths* 35 *to* 36½ *inches* (89 *to* 93 *cm.*)

See illustration of one

Property of Sotheby Parke Bernet, Inc.

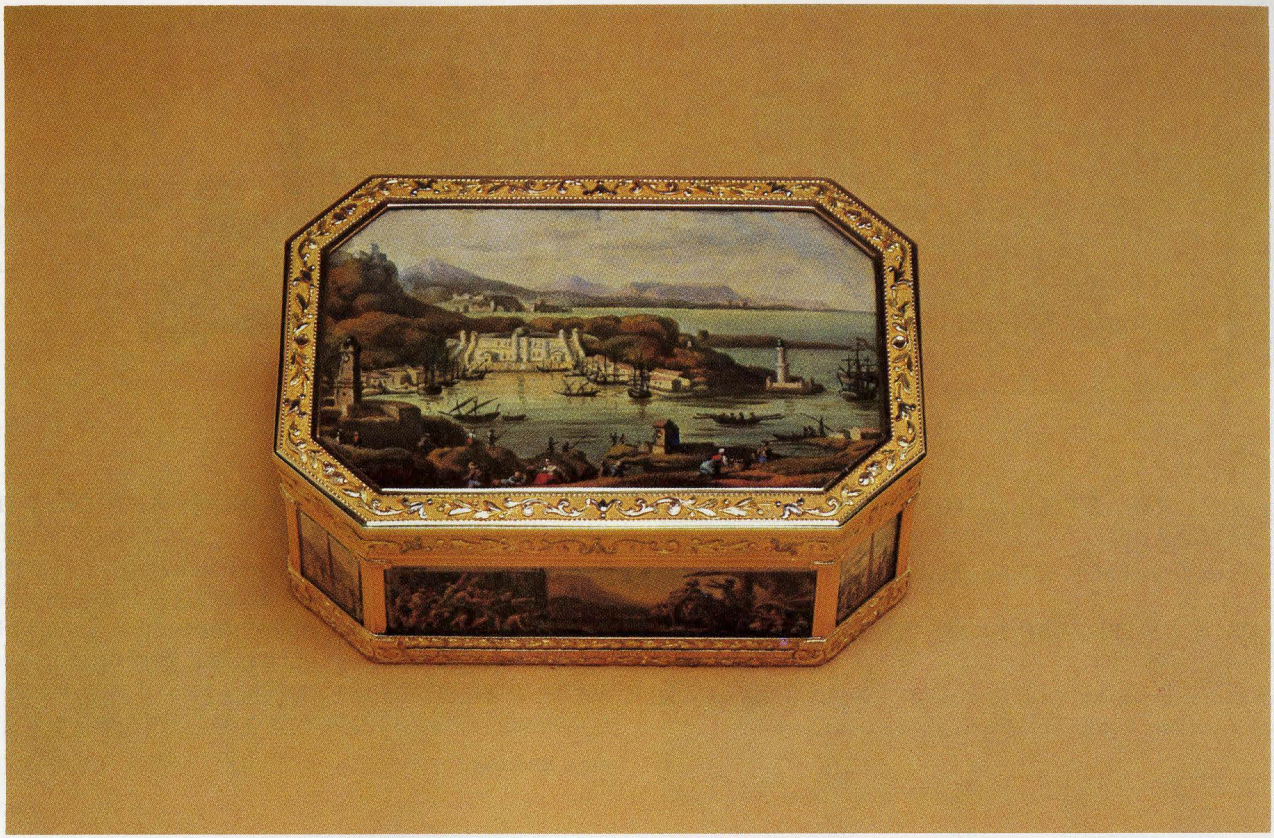
■ **866A LEATHER-BOUND BOOK COVER INSCRIBED MARTHA P. CUSTIS**

LATE 18TH CENTURY

Stamped in gold with her name on a red-leather ribbon over two-tone brown tooled leather, the reverse inscribed with the names and birth dates of her children dating from 1796 to 1806.

8½ X5⅛ *inches* (21.6 x 13 *cm.*)

See illustration



[867]

Property of Another Owner

■ 867 **LOUIS XVI FOUR-COLOR GOLD SNUFF BOX OF AMERICAN HISTORICAL INTEREST**

JACQUES-FELIX VIENOT, PARIS, 1789

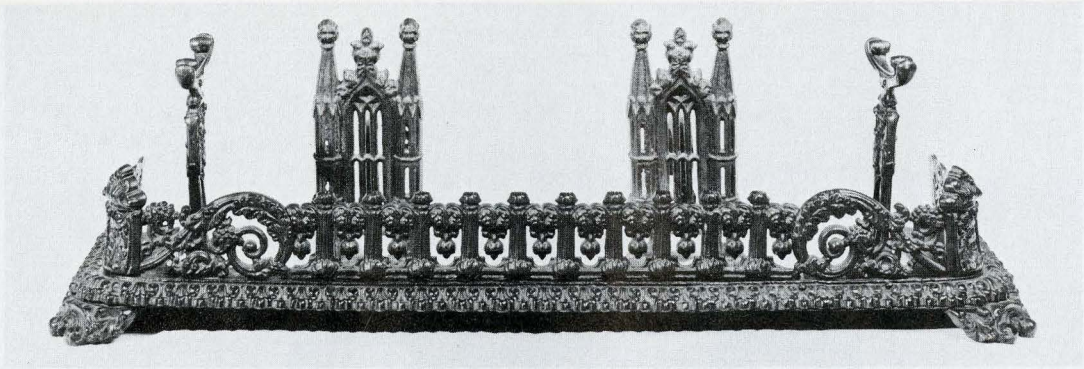
Of rectangular form with cut corners, inset with gouaches; the cover with an idealised port, the base with an obelisk on a quayside, the angles each with a different view of the obelisk, the sides with scenes relating to American Independence, entitled L'AMERIQUE INDEPENDANTE, LA SERVITUDE ABOLIE, LA MARINE RELEVEE, LA LIBERTE DES MERS, framed by pilasters and borders of four-color running, berried foliage, *one miniature signed by Jean-Baptiste-François Genillion. Length 3¾ inches* (8.5 *cm.*)

The interior of the cover is inscribed "Inscription sur L'Obelisque. du Regne de Louis XVI. Ce Port sera a Jamais un Monument de sa Bienfaisance un Refuge a toutes les Nations, un Azile a la Marine Militaire et un motif de Reconnoissance envers un Monarque qui ne regne que par ses Bienfaits. M.D.CC.LXXX."

This box was presumably made to mark an agreement to build a monument on the part of France as a gesture of good will towards the newly Independent America. The scenes are idealised and do not apparently relate to known views of American ports. The probable site would be Boston, and construction was presumably prevented by the French Revolution. Lafayette laid the foundation stone of the Bunker Hill Monument in 1825.

Jean-Baptiste-François Genillion, b 1750, d. 1829, studied with Vernet and exhibited *Expositions de la Jeunesse,* Paris, 1779–85, and at the Louvre 1791–1819.

See color illustration



[869]

HEARTH EQUIPMENT

Property of Mrs. E. Hope Norton · Florida

■ **868 PAIR OF FEDERAL BRASS ANDIRONS**
CIRCA 1825

Each with a turned standard and conforming log guard; on spurred arch supports ending in ball feet. *Height* 21 *inches* (53.3 *cm.*)

■ **871 FEDERAL PIERCED BRASS AND CAST-IRON FIREGRATE** *LATE 18TH CENTURY*

The fireback with flowers and leaves above a figure of a bird in a roundel flanked by architectural columns, the shaped sides engraved with bows and leaves above a pierced serpentine apron with beaded border. Together with a set of brass and steel firetools comprising shovel, tongs, poker and a brass and pierced steel fender. 5 *pieces. Height* 32½ *inches* (82.5 *cm.*); *width* 30½ *inches* (77.5 *cm.*)

See illustration

Property from a Wilmington, Delaware Estate

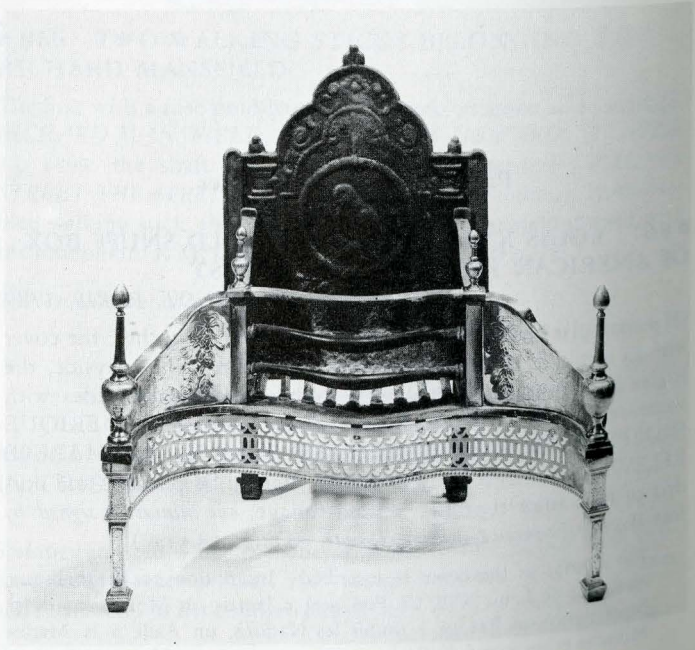
■ **869 PAIR OF 'GOTHIC REVIVAL' CAST-IRON ANDIRONS** *PROBABLY PHILADELPHIA, MID-19TH CENTURY*

Together with a similar cast-iron fender and pair of tongs and shovel. 5 *pieces. Height* 13 *inches* (33 *cm.*)

See illustration

■ **870 PAIR OF FEDERAL BRASS BALL-TOP ANDIRONS** *AMERICAN, C. 1820*

Each with ball finial and vase-form standard on spurred arch supports ending in ball feet. Together with a set of brass and steel firetools comprising shovel, tongs and poker and brass and wirework fender. 6 *pieces. Height* 19¾ *inches* (50.2 *cm.*)

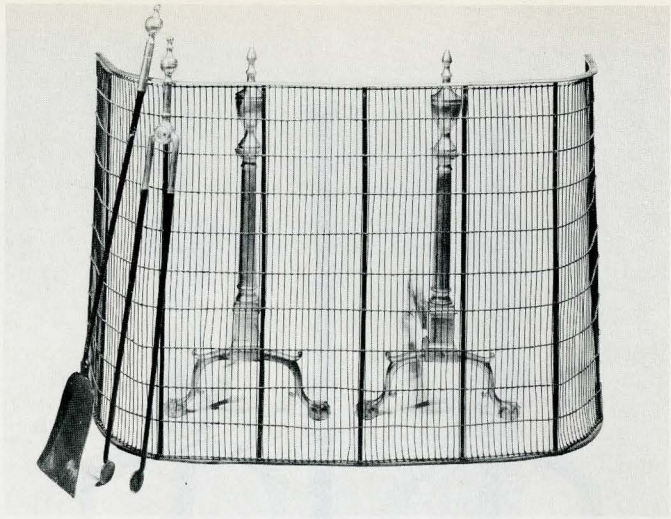


[871]

■ 872 **PAIR OF CHIPPENDALE BRASS ANDIRONS**
NEW YORK, C. 1780

Each having urn-form finials and ring-turned columnar standards on a square base continuing to spurred-arch supports ending in claw-and-ball feet. Together with a Regency brass and wirework fender and a similar pair of wrought-iron and brass tongs and a shovel. 5 *pieces. Height* 31 *inches* (78.7 *cm.*)

See illustration

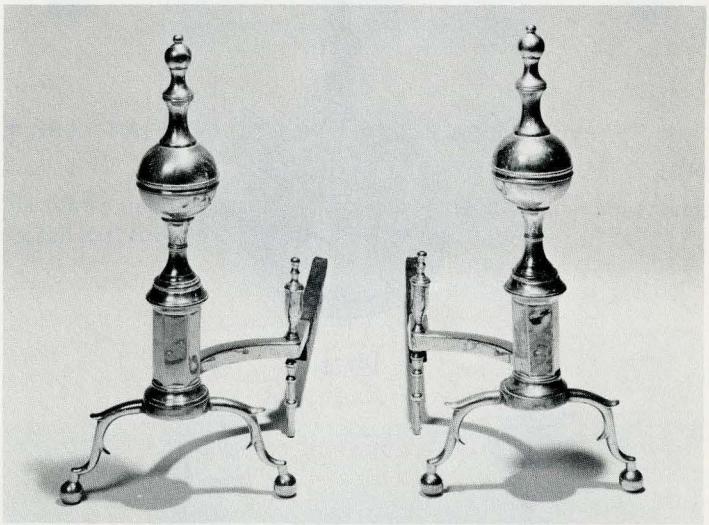


[872]

■ 873 **FINE PAIR FEDERAL BRASS ANDIRONS**
R. WITTINGHAM, NEW YORK, C. 1780

Having 'spool' finials above a ring-turned ball supported on hexagonal plinths, stamped with maker's name; on spurred arch supports ending in ball feet. Together with similar brass-handled shovel and tongs. *Height* 21½ *inches* (54.5 *cm.*)

See illustration



[873]

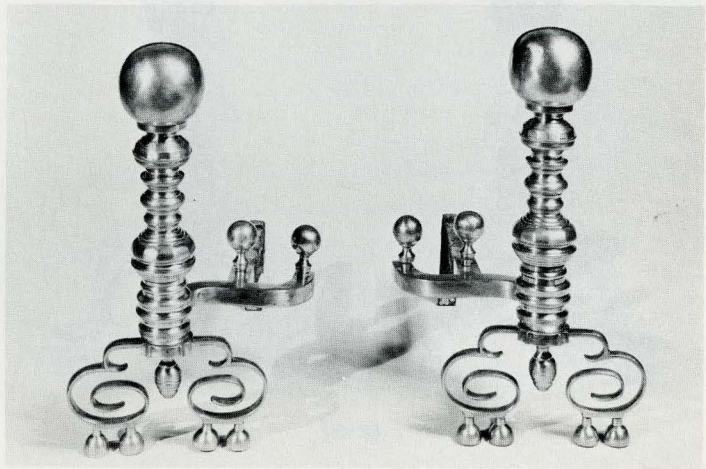
■ 874 **PAIR OF BRASS BALL-TOP ANDIRONS**
AMERICAN, C. 1830

Each having a ring-turned standard, double log guards and scrolled supports ending in domed ball feet. *Height* 22½ *inches* (57.2 *cm.*)

See illustration

■ 875 **PAIR OF BRASS URN-TOP ANDIRONS**
PROBABLY AMERICAN, 19TH CENTURY

Each with urn-form log guards and scrolled supports ending in ball feet. *Height* 19 *inches* (48.2 *cm.*)



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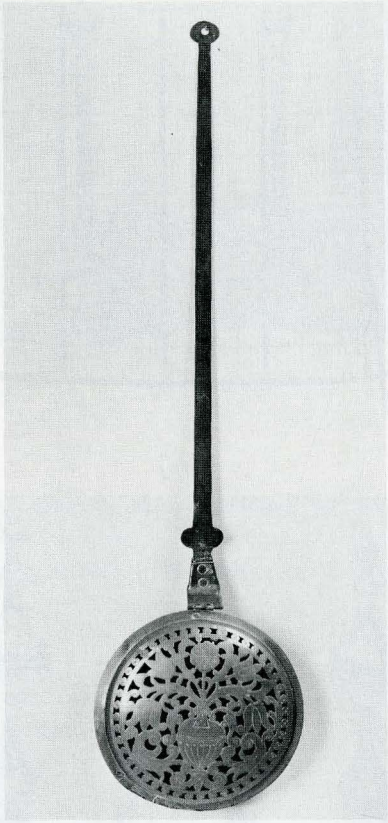


[877]

■ 876 PAIR OF FEDERAL BRASS DOUBLE LEMON-TOP ANDIRONS *AMERICAN, EARLY 19TH CENTURY*

On spurred arch supports ending in ball feet. *Height* 22 *inches* (56 *cm.*)

See illustration

■ 877 FINE PIERCED COPPER AND BRASS WARMING PAN *PROBABLY CONTINENTAL, 17TH/18TH CENTURY*

The lid ornamented with a flower-filled urn heightened with stipple engraving. *Length* 47 *inches* (1.19 *m.*)

See illustration

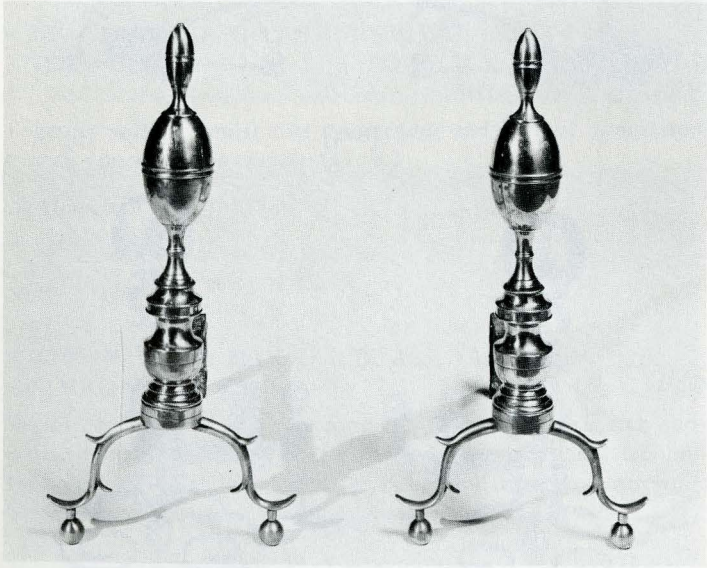
■ 878 PAIR OF FEDERAL BRASS STEEPLE-TOP ANDIRONS *NEW YORK, C. 1810*

Each having a ring-turned standard and conforming log guards continuing to spurred arch supports ending in snake feet. Together with matching shovel and tongs. 4 *pieces. Height* 18¾ *inches* (47.5 *cm.*)

See illustration

■ 879 PAIR OF CHIPPENDALE BRASS ANDIRONS

Each with ring-turned log guards. Together with matching shovel, tongs and poker with stand. 6 *pieces. Height* 21 *inches* (53.5 *cm.*)



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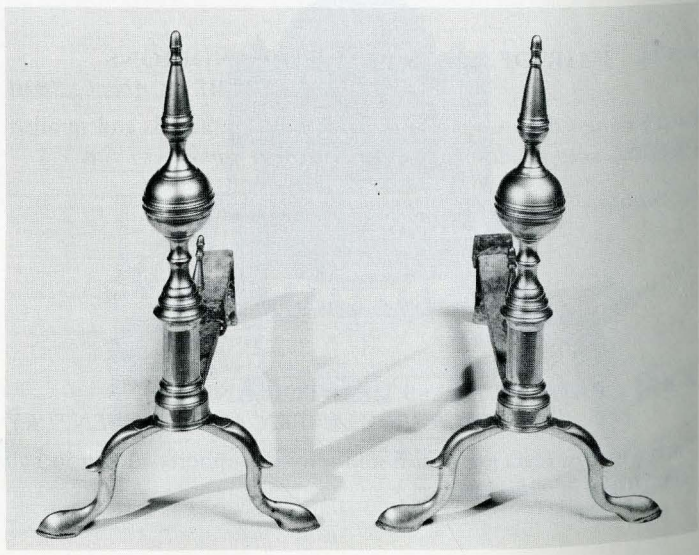
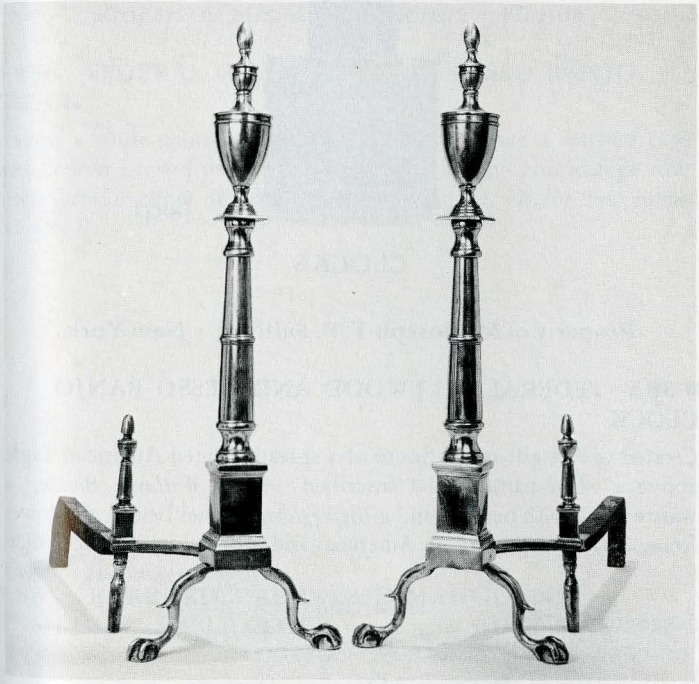


[878]

■ 880 PAIR OF CHIPPENDALE BRASS ANDIRONS

Having urn finials above ring-turned columnar standards continuing to urn-shaped log guards; on spurred arch supports ending in claw-and-ball feet. *Height* 30 *inches* (63 *cm.*)

See illustration



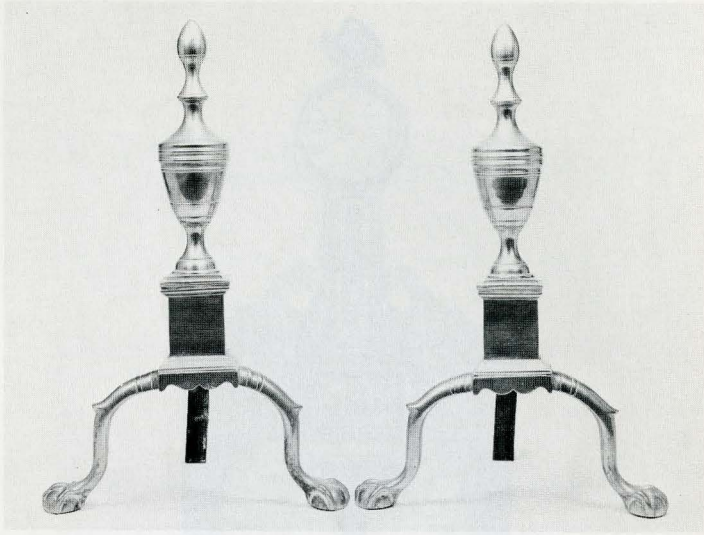
[880]

Property from the Estate of Mrs. M. Lincoln Schuster
New York

■ 881 PAIR OF CHIPPENDALE BRASS URN-TOP ANDIRONS *PROBABLY NEW YORK, C. 1780*

With ring-turned urn finials above squared plinths; on spurred arch supports ending in claw-and-ball feet. Together with a pair of ring-turned Federal brass andirons. 4 *pieces. Height* 18 *inches* (46 *cm.*)

See illustration



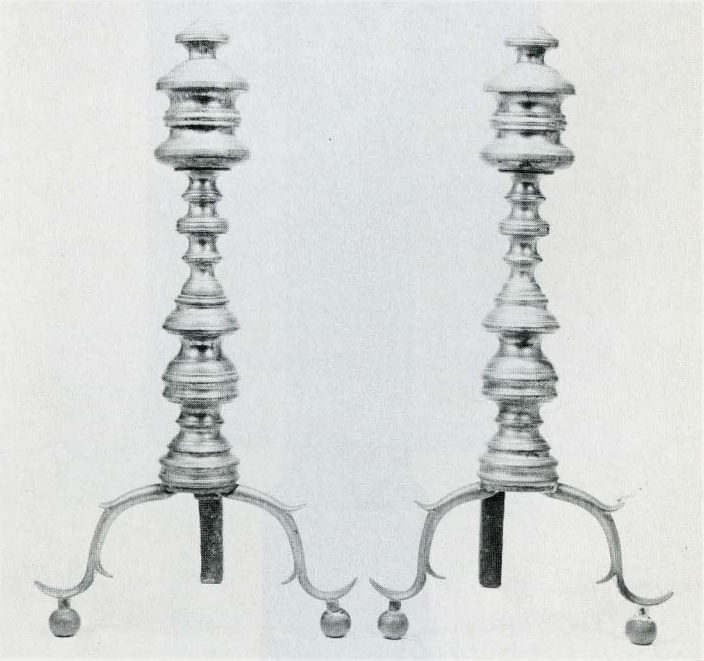
[881]

■ 882 PAIR OF FEDERAL BRASS ANDIRONS

AMERICAN, C. 1830

Each with ring-turned standards and spurred arch supports ending in ball feet. *Height* 21 *inches* (53.5 *cm.*)

See illustration



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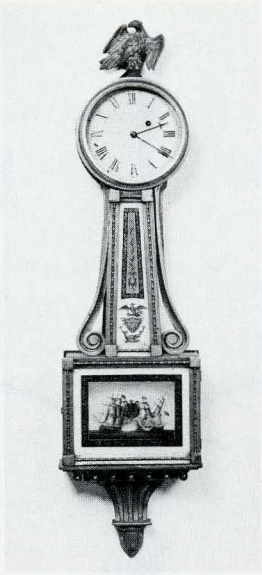

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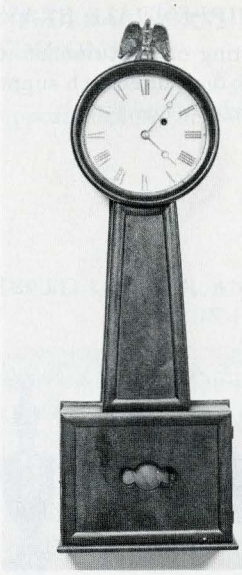

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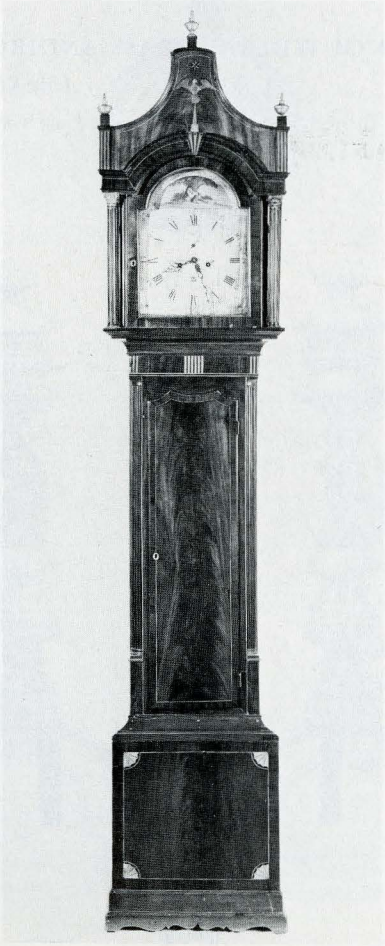


[885]

CLOCKS

Property of Mr. Joseph T. P. Sullivan · New York

■ **883 FEDERAL GILTWOOD AND GESSO BANJO CLOCK**

Crested with a gilt-metal figure of a spread-winged American eagle above a white-painted dial inscribed *'Aaron Willard, Boston,'* a waisted case with painted and gilded *églomisé* panel below, the lower *églomisé* panel depicting an American and a British ship in conflict. *Height* 42½ *inches* (1.08 *m.*)

See illustration

Property of Various Owners

■ **884 FEDERAL MAHOGANY BANJO CLOCK**

The drum clock with eagle finial above a waisted case, the lower paneled door with shaped glass oculus. *Length* 33 *inches* (84 *cm.*)

See illustration

■ **885 FEDERAL INLAID MAHOGANY TALL-CASE CLOCK** *PEARSALL AND EMBREE, NEW YORK, C. 1790*

The bonnet hood inlaid with a spread-winged American eagle perched on an orb above a silvered metal dial engraved with maker's name, and having minute and date registers, the waisted case with fluted quarter columns above an inlaid base and shaped bracket feet. Restored. *Height* 8 *feet* 5 *inches* (2.57 *m.*); *width* 20 *inches* (50.8 *cm.*)

See illustration

Property of Mrs. E. Hope Norton · Florida

■ 886 FEDERAL GILTWOOD AND GESSO BANJO CLOCK

Having a white-painted dial, the brass bezel above a waisted case with central *églomisé* panel decorated with gilt-fruit and leafage, the lower *églomisé* panel depicting a rural landscape. *Height* 40½ *inches* (1.03 *m.*)

■ 887 RARE FEDERAL INLAID MAHOGANY 'DISH-DIAL' SHELF CLOCK *AARON WILLARD, BOSTON, MASSACHUSETTS, 1800–10*

In two parts: the upper with swan's-neck cresting and brass ball finial above a white concave dial having an *églomisé* surround with rope and anchor spandrels, foliage and maker's name, the molded base continuing to brass ball feet. *Height* 36 *inches* (91.5 *cm.*)

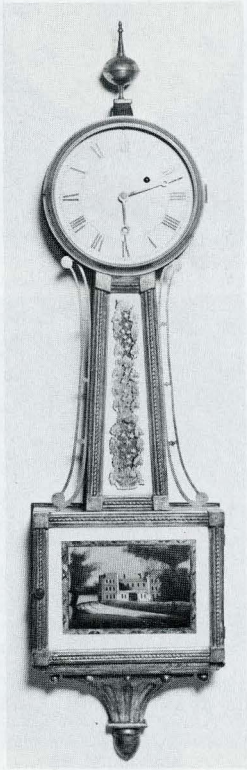
See illustration and back cover

[887]

Property from a Wilmington, Delaware Estate

■ **888 FEDERAL GILTWOOD AND GESSO BANJO CLOCK** *NEW ENGLAND, EARLY 19TH CENTURY*

Having a white-painted dial with Roman numerals and brass bezel above an *églomisé* panel with brass fillets flanking, an *églomisé* panel below painted with a landscape scene. Restored. *Height* 32 *inches* (81.3 *cm.*)



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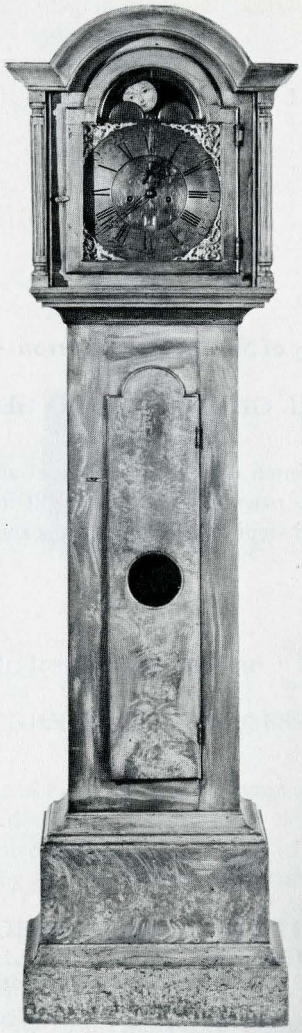


[889]

■ **889 RARE QUEEN ANNE PAINTED AND GRAINED BRASS-DIAL TALL-CASE CLOCK** *PENNSYLVANIA, C. 1750*

Having a domed bonnet hood with molded cornice above an arched brass dial with phases of the moon, minute and date registers flanked by fluted quarter columns above a waisted case with arched and molded door centering a glazed aperture continuing to a molded base. *Height* 7 *feet* 2½ *inches* (2.21 *m.*); *width* 20¾ *inches* (52.7 *cm.*)

Provenance:

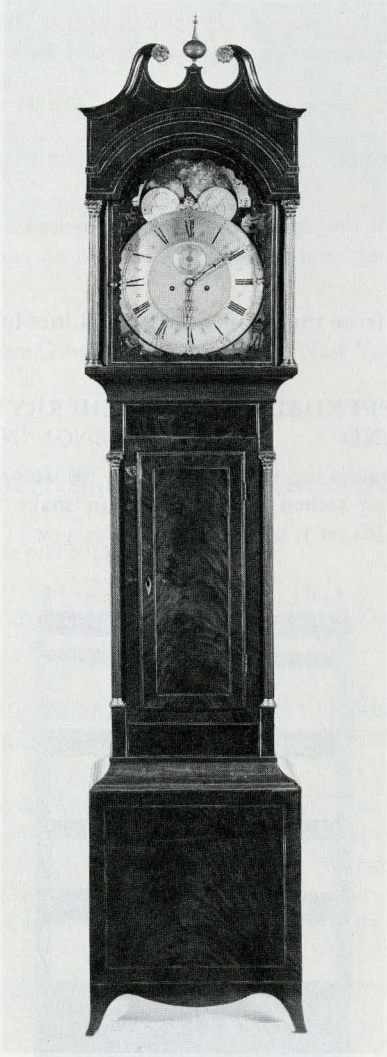
Purchased from Joe Kindig, York, Pennsylvania.

See illustration

■ 890 FEDERAL INLAID MAHOGANY TALL-CASE CLOCK *J. TERRY, YORK, C. 1800*

Having a molded swan's-neck cresting above an arched silvered-metal dial with phases of the moon, Roman numerals, and minute registers, the spandrels painted with figures flanked by fluted columns with gilt-metal Corinthian capitals above a waisted case with hinged door flanked by conforming columns, the inlaid base continuing to flaring bracket feet. *Height* 7 *feet* 10½ *inches* (2.40 *m.*); *width* 20½ *inches* (52 *cm.*)

See illustration



[890]

[891]

Property of Another Owner

■ 891 FEDERAL MAHOGANY AND PARCEL-GILT BANJO CLOCK *INSCRIBED AARON WILLARD, BOSTON*

The drum clock with white-painted dial and maker's name above a waisted case centering an *églomisé* panel, the lower *églomisé* panel with a depiction of Aurora in a chariot drawn by winged horses. *Églomisé* panels and giltwood pendant restored. *Height* 40¾ *inches* (1.03 *m.*)

See illustration

FURNITURE

(See furniture glossary following lot 725)

Property of Various Owners

■ 892 PRIMITIVE PINE LIFT-TOP BLANKET CHEST
AMERICAN 18TH/19TH CENTURY

Having a hinged lid opening to a deep well with till, the case with single long drawer; on shaped plank feet. *Height* 32 *inches* (81 *cm.*); *length* 41 *inches* (1.4 *m.*)

[893]

■ 893 PRIMITIVE PINE STORAGE CUPBOARD
18TH/19TH CENTURY

Having a molded cornice above a cupboard door opening to a shelved interior; on a molded base. *Height* 48½ *inches* (1.23 *m.*); *width* 34½ *inches* (87.5 *cm.*)

See illustration

■ 894 PRIMITIVE PINE TRESTLE-BASE WALL CUPBOARD *18TH/19TH CENTURY*

Having two open shelves with molded surrounds above a case with two molded cupboard doors. *Height* 5 *feet* 7½ *inches* (1.72 *m.*); *width* 33 *inches* (83.8 *cm.*)

See illustration

■ 895 FINE FEDERAL CARVED PINE MANTLE
POSSIBLY MASSACHUSETTS, 1790–1810

Height 5 *feet* (1.52 *m.*); *length* 6 *feet* 2½ *inches* (1.89 *m.*)

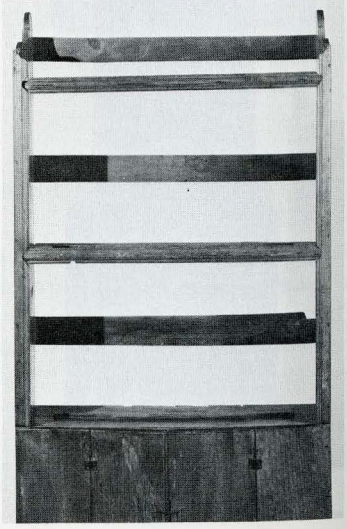
See illustration

[895]

Property from the Estate of Mrs. M. Lincoln Schuster
New York

■ 896 CHIPPENDALE TURNED CHERRYWOOD CANDLESTAND *NEW ENGLAND, 1780–1800*

Having a rectangular top above a ring- and baluster-turned standard continuing to an arched tripod ending in snake feet. Restored. *Height* 24 *inches* (61 *cm.*); *width* 14¾ *inches* (37.5 *cm.*)



[894]

■ **897 FEDERAL MAHOGANY PEMBROKE TABLE**
POSSIBLY NEW YORK, 1780–1800

Having a rectangular top with short drop leaves above a skirt with single cockbeaded drawers; on molded square tapering legs ending in spade feet. Restored. *Height* 28 *inches* (71 *cm.*); *length* 38 *inches* (96.5 *cm.*)

See illustration

[897]

■ **898 FEDERAL GILTWOOD CONVEX MIRROR**
FIRST QUARTER 19TH CENTURY

The circular plate within molded borders and surmounted by an eagle on a rockwork base. *Height* 5 *feet* 2 *inches* (1.09 *m.*); *diameter* 42 *inches* (1.07 *m.*)

■ **899 CHIPPENDALE MAHOGANY WING ARMCHAIR** *1760–80*

Having a serpentine crestrail, scrolled wings and loose cushion in beige floral fabric; on molded square legs joined by an H-stretcher. Restored.

Provenance:
Purchased from Ginsburg and Levy, Inc., New York.

See illustration

[899]

■ **900 CHIPPENDALE STYLE MAHOGANY WING ARMCHAIR**

En suite with the preceding.

Provenance:
Purchased from Ginsburg and Levy, Inc., New York.

■ **901 CHIPPENDALE MAHOGANY KNEEHOLE DESK/DRESSING TABLE** *PROBABLY NEW YORK, 1760–80*

Having an oblong molded top above a case with upper frieze drawer, a kneehole section with valanced pull-out drawer and thumb-molded hinged door below flanked by two tiers of three thumb-molded short drawers; on ogee bracket feet. Restored. *Height* 31 *inches* (78.7 *cm.*); *width* 33½ *inches* (85.1 *cm.*)

Provenance:
Purchased from Ginsburg and Levy, Inc., New York.

See illustration

[901]

[902]

■ 902 FEDERAL INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD *NEW YORK, 1790–1810*

Having an oblong top with inlaid edge above an upper serpentine frieze drawer and double serpentine cupboard doors, flanked by two bowed and two deep long drawers; on inlaid square tapering legs with crossbanded cuffs. *Height* 39½ *inches* (1 *m.*); *length* 6 *feet* 3½ *inches* (1.92 *m.*)

Provenance:

Purchased from Ginsburg and Levy, Inc., New York.

See illustration

[903]

■ 903 CHIPPENDALE CHERRYWOOD CHEST OF DRAWERS *CONNECTICUT, 1760–90*

Having an oblong top with molded edge above a case with four thumb-molded and graduated long drawers, the molded base centering a fan-carved pendant continuing to bracket feet. Restored.

Height 40 *inches* (1.02 *m.*); *width* 41⅞ *inches* (1.07 *m.*)

See illustration

Property of Mrs. E. Hope Norton, Florida

■ 904 FEDERAL INLAID MAHOGANY AND BIRCH SIDE TABLE *MASSACHUSETTS, 1810–20*

The almost-square top with outset rounded corners above a case with two cockbeaded drawers; on ring-turned reeded tapering legs.

Height 28 *inches* (71.2 *cm.*); *width* 17½ *inches* (44.4 *cm.*)

■ 905 PAIR OF CLASSICAL CARVED CURLY MAPLE SIDE CHAIRS *NEW YORK, 1810–15*

Each having spirally-turned crestrails above back rests carved in the form of fruit and flower-filled cornucopias, the caned seats on sabre legs.

See illustration

[905]

■ 906 FEDERAL CURLY MAPLE AND MAHOGANY CHEST OF DRAWERS *MASSACHUSETTS, 1800–15*

Having a rectangular top with outset rounded corners above a case with four long drawers, each with a central satinwood panel flanked by turned and reeded stiles. *Height* 38½ *inches* (97.7 *cm.*); *width* 43⅛ *inches* (1.10 *m.*)

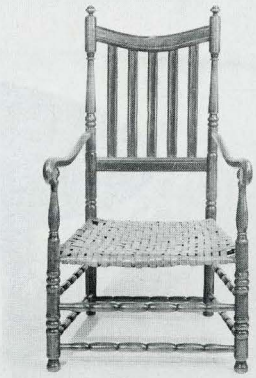
See illustration

[906]

■ 907 WILLIAM AND MARY TURNED MAPLE BANNISTER-BACK ARMCHAIR *NEW ENGLAND, 1710–20*

Having an inversely arched crestrail above a back with five molded bannisters, the splint seat on ring-turned legs joined by sausage-turned stretchers. Restoration to feet.

See illustration



[907]

■ 908 PAIR OF FEDERAL CARVED MAHOGANY RACQUET-BACK SIDE CHAIRS *PHILADELPHIA, 1790–1810*

Each having a molded square back, the over-upholstered seat on square tapering legs joined by an H-stretcher.

See illustration

[908]

[909]

■ 909 FEDERAL INLAID MAHOGANY AND SATINWOOD LADY'S DESK AND BOOKCASE

NORTH SHORE, MASSACHUSETTS OR PORTSMOUTH, NEW HAMPSHIRE, 1790–1810

In two parts: the upper with arched crest above a pair of glazed and crossbanded cupboard doors, two paneled cupboard doors below, the lower section with hinged writing flap above three graduated long drawers, the shaped apron with central rectangular panel continuing to French feet. *Height* 6 *feet* 3½ *inches* (1.92 *m.*); *width* 38¾ *inches* (98.5 *cm.*)

See illustration

■ 910 IMPORTANT PILGRIM-CENTURY TURNED MAPLE GATE-LEG TABLE

MASSACHUSETTS, 1680–1710

The top with two half-round deep drop leaves above a skirt with single long drawer continuing to vase- and ring-turned legs joined by conforming stretchers ending in turned feet. *Height* 26½ *inches* (67.2 *cm.*); *length* 50¼ *inches* (1.27 *m.*); *diameter* 53¾ *inches* (1.37 *m.*)

See illustration

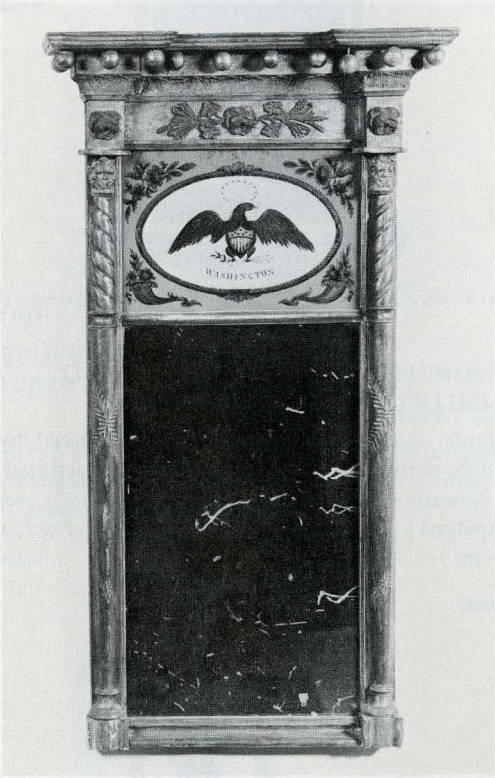
[910]

■ 911 FINE PAIR OF QUEEN ANNE MAPLE SIDE CHAIRS *NEW ENGLAND, PROBABLY RHODE ISLAND, 1740–60*

Each having a spooned back and shaped crestrail above a solid baluster splat continuing to a drop-in rush seat and shaped apron; on cabriole legs joined by block- and ring-turned stretchers ending in pad feet.

See illustration

[911]



[912]

Property of Mr. Joseph T. P. Sullivan, New York

■ 912 FEDERAL GILTWOOD AND GESSO WALL MIRROR *PROBABLY NEW ENGLAND, C. 1800*

Having a 'broken' cornice hung with gilt spherules above an *églomisé* panel centering a spread-winged American eagle and shield above the inscription *WASHINGTON*, half-round colonnettes at the sides. *Height* 39 *inches* (99 *cm.*); *width* 17 *inches* (43 *cm.*)

See illustration

■ 913 FEDERAL MAHOGANY LOLLING CHAIR

Having dished arms on molded supports continuing to a square seat; on square tapering legs. Upholstered in red floral silk damask.

See illustration

[913]

■ 914 PAIR OF CONTINENTAL GILTWOOD AND GESSO 'BILBOA' WALL MIRRORS *CIRCA 1800*

The rectangular mirror plate with marble surround crested with a flower-filled urn flanked by trailing vines and flowerheads.

Height 38½ *inches* (98 *cm.*); *width* 17¾ *inches* (45 *cm.*)

[915]

■ 915 QUEEN ANNE CARVED MAHOGANY BONNET-TOP HIGHBOY

In two parts: the upper with a fan-carved central drawer flanked by two short drawers, four thumb-molded and graduated long drawers below, flanked by fluted pilasters, the lower section with a frieze drawer above a fan-carved central drawer and flanking short drawers.

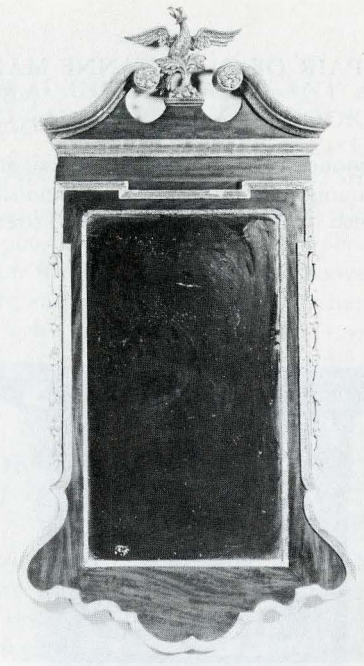
Height 6 *feet* 7 *inches* (2.01 *m.*); *width* 42 *inches* (1.07 *m.*)

See illustration

■ 916 SET OF SIX CHIPPENDALE STYLE CARVED MAHOGANY SIDE CHAIRS

Each having a molded cupids'-bow crestrail centering a carved shell above a pierced vase-form splat and molded seat continuing to shell-carved cabriole legs ending in claw-and-ball feet.

See illustration of two

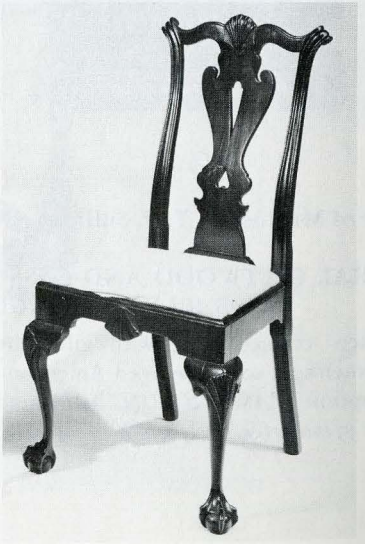


[917]

■ 917 CHIPPENDALE MAHOGANY AND PARCEL-GILDED WALL MIRROR *1760–80*

The rectangular mirror plate with gilded slip flanked by pendant leafage and flowerheads continuing to a deeply scrolled pendant; the whole beneath a molded and carved swan's-neck cresting centering a displayed phoenix bird. *Height* 59 *inches* (1.5 *m.*); *width* 20½ *inches* (77.5 *cm.*)

See illustration



[916]

Property of Another Owner

■ 918 CHIPPENDALE CARVED MAHOGANY SECRETARY BOOKCASE *NEW YORK, 1760–80*

In two parts: the upper with paneled double cupboard doors opening to an interior with three adjustable shelves, the lower section with thumb-molded hinged lid opening to an interior with valanced pigeonholes, small drawers, and central prospect door flanked by upright document drawers, the case with four cockbeaded and graduated long drawers. *Height* 7 *feet* 1 *inch* (2.15 *m.*); *width* 46 *inches* (1.17 *m.*)

See illustration

[918]

Property of Mrs. Marshall Field, Sr., New York

■ 919 FEDERAL INLAID MAPLE SERPENTINE-FRONT CARD TABLE *MASSACHUSETTS, 1800–10*

The shaped top with serpentine front above a conforming skirt; on ring-turned tapering legs ending in tapered feet. *Height* 29¼ *inches* (74.2 *cm.*); *width* 33 *inches* (83.7 *cm.*)

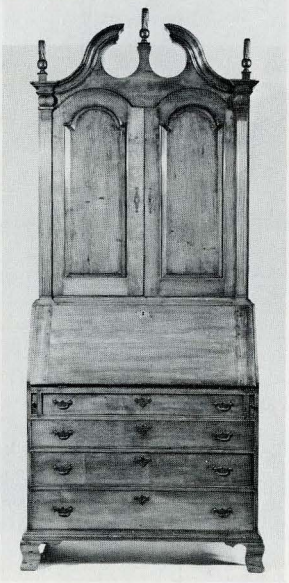
See illustration

[919]

■ 920 CHIPPENDALE CARVED CHERRYWOOD BONNET-TOP SECRETARY BOOKCASE

In two parts: the upper with a molded swan's-neck cresting above arched and paneled double cupboard doors opening to an interior with three shaped shelves, the lower section with thumb-molded hinged lid opening to an interior with valanced pigeonholes and small drawers centering a fan-carved drawer with two small drawers below flanked by upright document sections, the case with four graduated long drawers all with cockbeaded surrounds; on ogee bracket feet. *Height* 7 *feet* 11 *inches* (2.42 *m.*); *width* 38 *inches* (96.5 *cm.*)

See illustration



[920]

[921]

■ 921 PAIR OF FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIRS *NEW YORK, 1790–1810*

Each having a molded shield back centering a splat carved with 'Prince of Wales' feathers and drapery swags; on reeded square tapering legs ending in spade feet. One with repaired front leg.

See illustration

Property of Various Owners

[923]

■ 922 FEDERAL CHERRYWOOD TAVERN TABLE

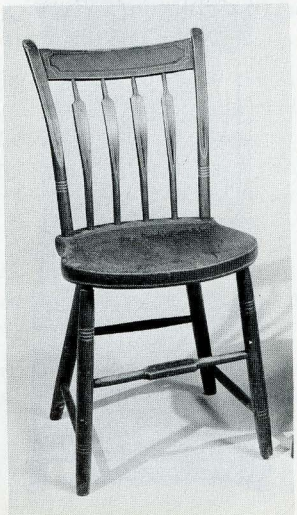
Having a rectangular top and plain skirt on slightly tapering legs.

Height 29 *inches* (73.7 *cm.*); *length* 31½ *inches* (80 *cm.*)

■ 923 TWO FAN-BACK WINDSOR SIDE CHAIRS *CONNECTICUT, 1790–1800*

Each with a seven-spindle back, saddle seat and raking baluster- and ring-turned legs joined by conforming stretchers.

See illustration



[924]

■ 924 SET OF SIX FEDERAL PAINTED AND DECORATED ARROW-BACK SIDE CHAIRS *BRANDED HOLMES WEAVER, NEWPORT, RHODE ISLAND, C. 1820*

Each with yellow striping on a green ground. Branded on underside of seat.

See illustration of two

■ 925 PILGRIM-CENTURY PANELED OAK LIFT-TOP BLANKET CHEST *1690–1710*

Having a molded oblong top opening to a deep well with till above a case centering three octagonal molded-panel reserves, a long drawer below; the stiles forming the legs. Restoration to drawer and feet. *Height* 30 *inches* (76.2 *cm.*); *length* 44½ *inches* (1.13 *m.*)

See illustration

[925]

■ 926 GOOD QUEEN ANNE TURNED MAPLE AND PINE TAVERN TABLE *CONNECTICUT, 1730–50*

Having an oval top above a skirt with molded apron; on splayed turned legs joined by a box stretcher. Retains traces of old paint.

Height 24 *inches* (61 *cm.*); *length* 28¾ *inches* (73 *cm.*)

See illustration

[926]

■ 927 CLASSICAL STENCILED AND GRAINED SIDE TABLE *NEW YORK, C. 1820*

The D-shaped top above a conforming skirt decorated with gilt stenciling in the form of neo-classical devices, fruit and leaves, above a turned column and arched tetrapod ending in gilt-paw feet.

Height 35 *inches* (89 *cm.*); *length* 38½ *inches* (97.8 *cm.*)

See illustration

[927]

■ 928 QUEEN ANNE TURNED MAPLE AND ASH CORNER CHAIR *CONNECTICUT, C. 1750*

Having a scalloped horseshoe backrest with cushioned crestrail above a rush seat on a ring-turned frontal leg and turned tapering rear legs ending in ball feet.

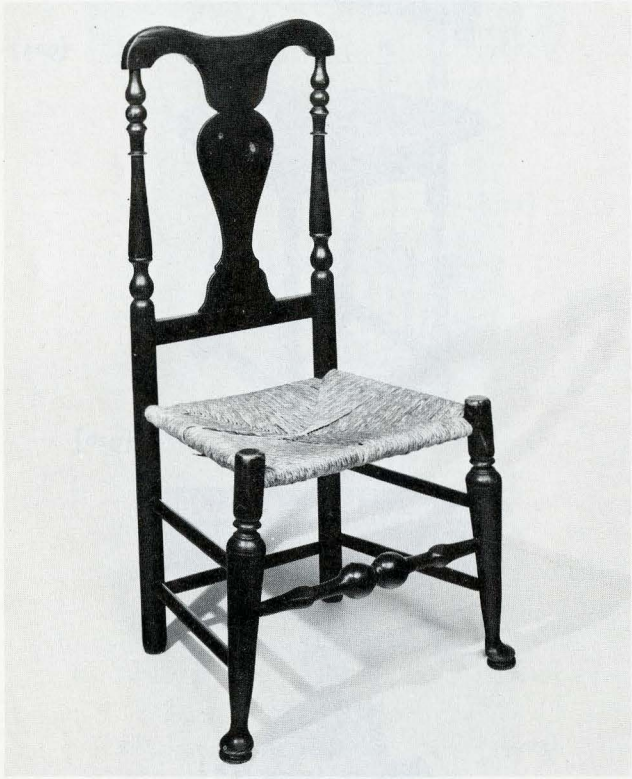
See illustration

[928]

■ 929 QUEEN ANNE TURNED MAPLE SIDE CHAIR
PROBABLY HUDSON RIVER VALLEY, 1740–50

Having baluster-turned stiles and yoked cresting above a solid vasiform splat; on turned legs joined by a bead-and-reel frontal stretcher ending in pad feet. Has rush seat. Feet restored.

See illustration



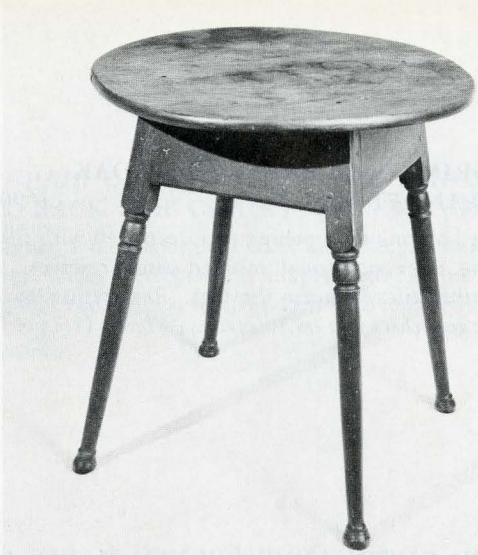
[929]

■ 930 QUEEN ANNE TURNED MAPLE AND PINE SPLAY-LEG TAVERN TABLE
NEW ENGLAND, 1730–50

The circular top above a plain apron; on raking round-turned tapering splay legs ending in turned feet. *Height* 27 *inches* (68.5 *cm.*); *diameter of top* 26 *inches* (66 *cm.*)

Note: A closely related example to this table is in the collection at Colonial Williamsburg and is illustrated in Barry A. Greenlaw, *New England Furniture at Williamsburg*, Charlottesville, 1974, fig. 118.

See illustration



[930]

■ 931 PAINTED AND DECORATED PINE BLANKET CHEST
NEW ENGLAND, C. 1800

Having a thumb-molded hinged lid opening to a deep well above a case with two thumb-molded long drawers; the molded base continuing to shaped 'bootjack' feet. Painted red with black spirals. Restored. *Height* 44 *inches* (1.12 *m.*); *width* 41 *inches* (1.4 *m.*)

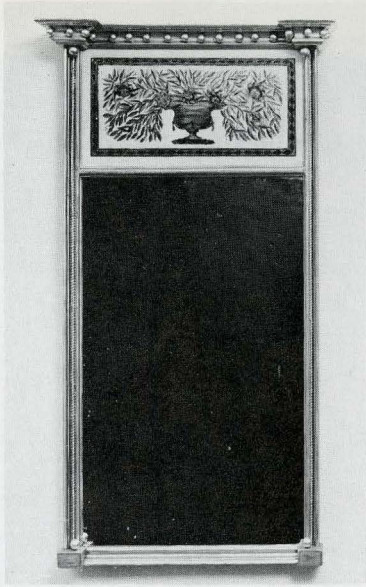
See illustration

[93

■ 932 FEDERAL GILTWOOD AND GESSO WALL MIRROR *PROBABLY NEW ENGLAND, C. 1810*

Having a 'broken' cornice hung with gilt spherules, an *églomisé* panel below painted with an urn-shaped vase filled with flowers and foliage in gold leaf, surrounded by a silver-leaf border on a white ground. *Height* 42¾ *inches* (1.8 *m.*); *width* 22¾ *inches* (58 *cm.*)

See illustration



[932]

■ 934 FEDERAL INLAID MAHOGANY LADY'S DESK AND BOOKCASE *MASSACHUSETTS OR NEW HAMPSHIRE, 1790–1810*

In two parts: the upper with a molded cornice above double cupboard doors with diamond-shaped glass panels opening to an interior with valanced pigeonholes, adjustable shelves and small drawers, the lower section with hinged baize-lined writing flap above a case with four cockbeaded and graduated long drawers, the valanced apron continuing to French feet. *Height* 5 *feet* 5¾ *inches* (1.67 *m.*); *width* 41 *inches* (1.04 *m.*)

See illustration

[934]

■ 933 FEDERAL INLAID MAHOGANY AND BIRCH BOW-FRONT CHEST OF DRAWERS *MASSACHUSETTS, 1790–1810*

The case with four crossbanded and graduated long drawers above a skirt centering a panel with feather birch inlay continuing to high bracket feet. *Height* 37½ *inches* (95.2 *cm.*); *width* 38⅜ *inches* (97.5 *cm.*)

See illustration

[933]

■ 935 GOOD CHIPPENDALE CARVED MAHOGANY DROP-LEAF DINING TABLE

MASSACHUSETTS, 1760–80

Having an oblong top flanked by drop leaves above a skirt with scalloped apron; on cabriole legs ending in claw-and-ball feet.

Height 27⅞ *inches* (71 *cm.*); *length* 48 *inches* (1.22 *m.*); *width open* 47¼ *inches* (1.20 *m.*)

See illustration

[935]

[936]

■ 936 FEDERAL INLAID MAHOGANY SERPENTINE CHEST OF DRAWERS

POSSIBLY MASSACHUSETTS, C. 1790

Having a molded top with serpentine front and sides centering an oval reserve with inlaid fan paterae, the edge crossbanded and inlaid with stringing, above a conforming case having an elaborately fitted upper drawer with a slide and hinged red leather-lined flap opening to an interior fitted with a hinged dressing glass, a compartment with small drawer flanked by open recesses, pull-out boxes and other compartments, three cockbeaded and graduated long drawers below flanked by stop-fluted stiles, the molded base continuing to bracket feet. Restoration to feet. *Height* 35 *inches* (89 *cm.*); *width* 40¾ *inches* (1.04 *m.*)

Note: Microanalysis of the secondary woods used in construction of the drawer sides is Northeastern American white pine.

See illustration

Property of Mr. W. Cary Duncan,
Hillsdale, New York

■ 937 **FINE QUEEN ANNE CARVED CHERRYWOOD FLAT-TOP HIGHBOY**
NEWPORT, RHODE ISLAND, 1740–50

In two parts: the upper having a molded cornice above a case with three short and three graduated thumb-molded long drawers, the lower section with a frieze drawer above three small drawers, the shaped skirt centering a carved shell with incised edge; on removable angular cabriole legs ending in pad feet. One leg repaired. *Height* 5 *feet* 10¾ *inches* (1.80 *m.*); *width* 39½ *inches* (1 *m.*)

Provenance:

Descended in the Sprague-Duncan family, Rhode Island and Massachusetts to the present owner. A letter, indicating the line of descent, from the present owner will accompany this lot.

See illustration

[937]

Property of Various Owners

■ 938 **FEDERAL INLAID MAHOGANY BOW-FRONT SIDEBOARD** *BALTIMORE, MARYLAND, 1790–1800*

The oblong top with bow front and inlaid edge above a case with a single long drawer flanked by a cupboard door and a deep drawer fitted for bottles, the arcaded skirt inlaid with rayed sunbursts continuing to bellflower-inlaid square tapering legs with crossbanded cuffs. Restored. *Height* 37½ *inches* (95 *cm.*); *length* 6 *feet* (1.83 *m.*)

See illustration

[938]

[939]

■ 939 FINE CHIPPENDALE CARVED MAHOGANY SERPENTINE CARD TABLE

SCHOOL OF JOHN TOWNSEND, NEWPORT, RHODE ISLAND, 1780–90

The top with gouge-carved edge above a blocked and serpentine skirt and carved apron; on bracketed square stop-fluted legs. Old repairs to right rear leg. *Height* 29½ *inches* (75 *cm.*); *width* 30½ *inches* (77.5 *cm.*)

Note: A virtually identical table is illustrated in Carpenter, *The Arts and Crafts of Newport Rhode Island, 1640–1820*, Newport, 1954, No. 67.

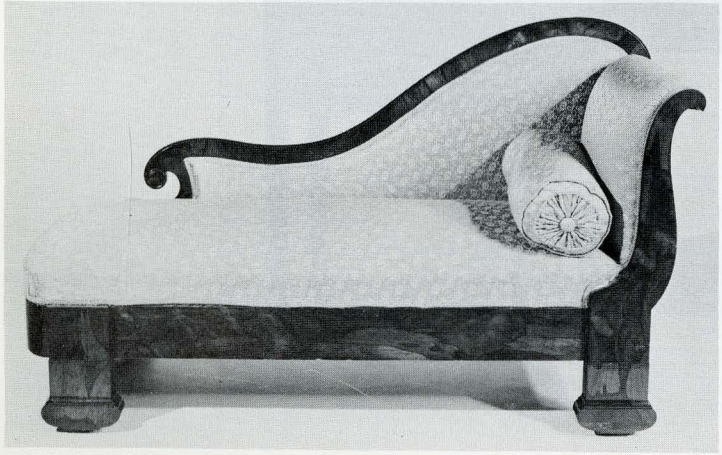
See illustration

[940]

■ 940 FEDERAL GILTWOOD CONVEX GIRANDOLE MIRROR *AMERICAN OR ENGLISH, 1810–20*

Height 46 *inches* (1.17 *m.*); *width* 33 *inches* (83 *cm.*)

See illustration



[941]

■ 941 PAIR OF EMPIRE GRAINED ROSEWOOD DAYBEDS *NEW YORK, C. 1835*

Each with an S-curved toprail, plain apron and shaped feet. *Length* 5 *feet* 4 *inches* (1.62 *m.*)

Note: This pair of daybeds formed part of the furnishings of the Colonel Daniel David Campbell Mansion, Schenectady, New York.

See illustration of one

■ 942 FEDERAL CHERRYWOOD PEMBROKE TABLE

Having an oblong top flanked by short drop leaves with shaped corners above a plain skirt with single drawer; on square tapering legs. *Height* 28 *inches* (71 *cm.*); *length* 36½ *inches* (92.8 *cm.*)

■ 943 **TWO BAMBOO-TURNED HOOP-BACK WINDSOR SIDE CHAIRS** *AMERICAN, C. 1800*

The first with eight bamboo-turned spindles, molded seat and raking bamboo-turned legs, the other with molded saddle seat beneath seven spindles. Together with another bamboo-turned Windsor side chair, painted black. 3 *pieces.*

See illustration

[944]

■ 944 **FEDERAL INLAID CHERRYWOOD CHEST OF DRAWERS** *LABELED HOLDEN, PROBABLY CONNECTICUT, C. 1810*

Having a rectangular top with inlaid edge above a case with four graduated long drawers each having incised edge centering line inlaid reserves, the inversely arched apron continuing to bracket feet. *Height* 37½ *inches* (95.2 *cm.*); *width* 39⅞ *inches* (1.01 *m.*)

Note: Attached to the inside of the upper drawer is the remaining part of a paper label which reads: 'All Kinds of chair & cabinet work done, in the nea (neatest) manner, by Am-- Holden opposite the courthouse.'

See illustration and detail

[943]

■ 945 **GOOD FEDERAL INLAID MAHOGANY AND SATINWOOD CARD TABLE** *MASSACHUSETTS, 1790–1800*

Having an oblong top with bowed front and inlaid edge above a conforming skirt with inlaid reserves; on ring-turned and reeded tapering legs. *Height* 29½ *inches* (75 *cm.*); *width* 36 *inches* (91.5 *cm.*)

See illustration

[945]

[946]

■ 946 FEDERAL INLAID CHERRYWOOD CHEST OF DRAWERS

CONNECTICUT OR RHODE ISLAND, 1790–1810

Having an oblong top, the edge inlaid with alternating dark and light wood diagonal inlays above a case with four graduated long drawers conformingly inlaid; on shaped bracket feet. *Height* 37 *inches* (94 *cm.*); *width* 41⅜ *inches* (1.07 *m.*)

Note: The inlays and shape of the bracket feet relate closely to a desk and bookcase in the Barbour Collection, Connecticut Historical Society, Hartford, Connecticut and illustrated in *The Magazine Antiques*, May 1974, vol. CV, No. 5, page 1097.

See illustration

[947]

■ 947 RARE CHIPPENDALE INLAID WALNUT SLANT-FRONT DESK *CHESTER COUNTY, PENNSYLVANIA, BRANDED REESE, DATED 1771*

Having a thumb-molded hinged lid inlaid with stellate devices flanking a crown centering paired birds beneath an inlaid tulip, the date 1771 below, the whole outlined with herringbone banding and opening to an interior with blocked small drawers and pigeonholes, with concealed drawers, centering a prospect door inlaid with a stellate device and stylized moon opening to a pull-out cupboard section fitted with six blocked and serpentine small drawers, the case with three thumb-molded long drawers outlined with herringbone crossbanding continuing to shaped ogee bracket feet. Branded with maker's name in two places. *Height* 44 *inches* (1.12 *m.*); *width* 38½ *inches* (97.8 *cm.*)

Provenance:

Descended through the distaff side of the Reese-Wolfe-Stothoff family to the present owner. According to family tradition, this desk is one of the several pieces of furniture made by Jacob Reese, a cabinet-maker and joiner for his son, Philip Reese, the original owner. A nightcap said to belong to a family member accompanies the lot.

Literature:

For identical herringbone crossbanding, see Margaret Berwind Schiffer, *Furniture and Its Makers of Chester County*, Pennsylvania, Philadelphia, 1966, pls. 136 and 137.

See illustration

■ 948 CHIPPENDALE CARVED MAHOGANY ARMCHAIR *PHILADELPHIA OR LANCASTER, PENNSYLVANIA, 1760–80*

Having an inversely arched and scrolled crestrail above a pierced splat, the outward-curving arms with knuckle terminals on leaf-carved supports continuing to a molded seat and bracketed square legs. Reduced in height.

See illustration

[948]

■ 949 CHIPPENDALE WALNUT DISH-TOP TEA TABLE *PENNSYLVANIA OR NEW JERSEY, 1760–80*

Having a circular dished top tilting and revolving above a birdcage support, a ring-turned standard with bulbous member below continuing to an arched tripod ending in claw-and-ball feet. *Height* 28¼ *inches* (71.3 *cm.*); *diameter* 33½ *inches* (85 *cm.*)

Provenance:

Descended in the family of Benjamin Yard, New Jersey to the present owner. Benjamin Yard was commissioned to design and build a Triumphal Arch in Trenton to honor George Washington when enroute to New York in May, 1789 to be inaugurated as First President. According to family tradition Washington was honored at a reception in Trenton and took refreshment at this table.

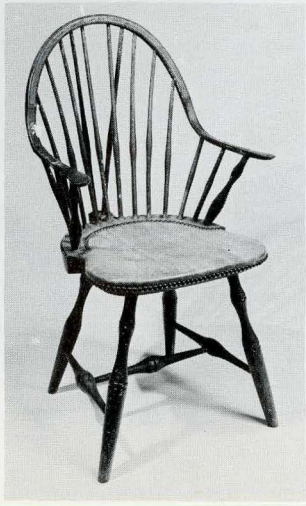
See illustration

[949]

■ 950 GOOD BRACE-BACK WINDSOR ARMCHAIR *BRANDED EB: TRACY, LISBON, CONNECTICUT, C. 1790*

Having an upholstered shaped seat on raking bamboo-turned legs joined by conforming stretchers.

See illustration



[950]

[951]

■ 951 QUEEN ANNE CARVED WALNUT DROP-LEAF TABLE *PHILADELPHIA, 1740–60*

The oblong top with bowed ends flanked by half-round drop leaves above a scalloped skirt, on well-shaped cabriole legs ending in high stockinged trifid feet. *Height* 28¾ *inches* (73 *cm.*); *length* 54 *inches* (1.37 *m.*); *diameter* 53½ *inches* (1.36 *m.*)

See illustration

[952]

■ 952 GOOD CHIPPENDALE WALNUT CHEST OF DRAWER *PENNSYLVANIA, 1760–80*

Having a molded oblong top above a case with four thumb-molded and graduated long drawers flanked by fluted quarter columns; on ogee bracket feet. *Height* 33½ *inches* (1.85 *m.*); *width* 38½ *inches* (97.5 *cm.*)

See illustration

[953]

■ 953 QUEEN ANNE CARVED MAHOGANY SIDE CHAIR *NEW YORK, 1750–60*

Having an inversely arched crestrail centering a carved shell above a solid vase-form splat flanked by cyma-carved stiles, the compass seat on cabriole legs ending in shaped feet. Restored.

Note: A pencil inscription on the rear seatrail indicates that this chair descended in the Board family.

See illustration

[954]

■ **954 FEDERAL INLAID CHERRYWOOD SERPENTINE-FRONT SIDEBOARD**

CONNECTICUT, 1790–1800

Having an oblong top with serpentine front centering a shaped diamond panel above a case with three serpentine long drawers flanked by short drawers above shaped cupboard doors with stylized heron inlays, the stiles inlaid with pendant bellflowers continuing to square tapering legs inlaid with flowers ending in spade feet. *Height* 39¾ *inches* (1.01 *m.*); *length* 6 *feet* 4½ *inches* (1.95 *m.*)

Literature:

Illustrated and discussed in *Antiques,* April 1922, Vol. I, No. IV, pp. 157 and 158.

See illustration

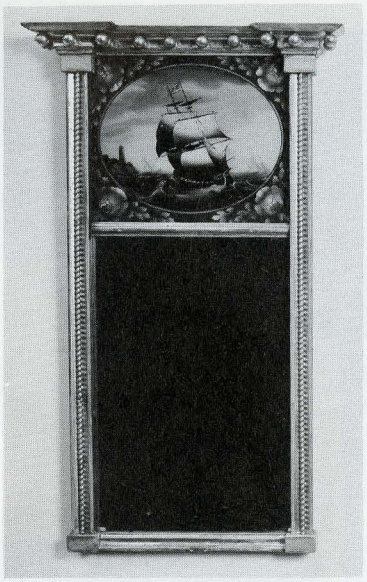
■ **955 FINE FEDERAL CARVED MAHOGANY WING ARMCHAIR** *MASSACHUSETTS, 1790–1800*

Having an arched crest, scrolled wings and loose cushion in white floral silk damask; on fluted square tapering legs joined by a recessed stretcher. *Height* 44¼ *inches* (1.13 *m.*)

Note: A photograph of the chair in the frame will be available to the purchaser.

See illustration

[955]



[956]

■ 956 FEDERAL GILTWOOD AND GESSO WALL MIRROR *PROBABLY BOSTON, C. 1815*

Having a 'broken' cornice hung with gilt spherules, an *églomisé* panel below. *Height* 30½ *inches* (77.5 *cm.*); *width* 17¾ *inches* (45 *cm.*)

Note: The *églomisé* panel is probably that of the U.S. Frigate Constitution flying the American flag, returning to Boston Harbor in April 1814. Boston Light on Light House Island is to the left.

See illustration

Property of Mr. Richard D. Rockwell · New York

■ 957 TWO LATE FEDERAL INLAID MAHOGANY SIDE CHAIRS *NEW YORK, 1820–25*

Each having a solid vase-form splat continuing to bowed seats and sabre legs. Upholstered in blue textured fabric.

[958]

■ 958 CHIPPENDALE CARVED MAHOGANY CORNER CHAIR *POSSIBLY MASSACHUSETTS, C. 1775*

Having a horseshoe back with molded crest above two vase-form pierced splats, the molded seat frame continuing to a frontal cabriole leg ending in claw-and-ball feet. Restored.

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

■ 959 FEDERAL CARVED MAHOGANY PEMBROKE TABLE *NEW YORK, C. 1820*

Having an oblong top flanked by shaped drop leaves above a skirt with single drawer; on leaf-carved and ring-turned legs ending in brass casters. *Height* 28½ *inches* (72.5 *cm.*); *length* 38½ *inches* (97.8 *cm.*)

■ 960 RARE CHIPPENDALE MAHOGANY TILT-TOP CANDLESTAND

WILLIAM KING, SALEM, MASSACHUSETTS, C. 1780

The oval top with molded and incised edge above a ring-turned urn-form standard continuing to an arched tripod ending in platformed knob feet. *Height* 28½ *inches* (72.4 *cm.*); *length* 22¾ *inches* (57.8 *cm.*)

Note: Bears brand '*W. King*' on underside of standard.

Provenance:

Purchased from Israel Sack, Inc., New York.

See illustration

[960]

■ 961 FEDERAL CARVED MAHOGANY WORK TABLE

NEW YORK, C. 1810

Having a reeded lift top opening to a well with two deep compartments, the case with a cockbeaded shallow drawer and a deep drawer flanked by the sides of angular contour; on ring-turned reeded tapering legs. *Height* 28 *inches* (71.1 *cm.*); *width* 24¾ *inches* (62.8 *cm.*)

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

[961]

■ 962 FINE CHIPPENDALE INLAID MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS

SALEM, MASSACHUSETTS, C. 1780

Having a serpentine top with inlaid edge above a case with four graduated long drawers continuing to a shaped base centering a fan-carved and scrolled pendant; on bracket feet. Has original urn-design oval brass handles. *Height* 33 *inches* (83.8 *cm.*); *width* 38½ *inches* (97.7 *cm.*)

Provenance:

Purchased from Israel Sack, Inc., New York.

See illustration

[962]

[963]

[965]

[966]

■ 963 CHIPPENDALE CARVED MAHOGANY DROP-LEAF DINING TABLE *NEW YORK, 1760–70*

Having an oblong top with bowed ends flanked by half-round deep drop leaves, a plain skirt with a shaped apron below; on six straight-tapering legs ending in claw-and-ball feet. Two legs swinging as gate supports. *Height* 29 *inches* (73.7 *cm.*); *length* 55½ *inches* (1.41 *m.*)

See illustration

■ 964 CHIPPENDALE CARVED MAHOGANY LINEN PRESS *NEW YORK, 1760–80*

In two parts: the upper with a molded cornice above paneled double cupboard doors opening to an interior with five pull-out slides, the lower section with three short drawers above two cockbeaded long drawers continuing to a molded base and short leaf-carved cabriole legs ending in claw-and-ball feet. *Height* 6 *feet* 11 *inches* (2.11 *m.*); *width* 48½ *inches* (1.23 *m.*)

■ 965 FEDERAL INLAID MAHOGANY CARD TABLE *BALTIMORE, MARYLAND, 1790–1800*

Having an oblong top with ovolo corners outlined with patterned stringing, the corners inlaid with sunbursts and centering a spread-winged American eagle and banner opening to a playing surface conformingly outlined with stringing and centering two shaded nautilus shells, the skirt with central oval medallion, the dies inlaid with conch shells continuing to bellflower-inlaid square tapering legs. Some inlays of later date. *Height* 28½ *inches* (72.5 *cm.*); *length* 35¾ *inches* (90.8 *cm.*)

Note: Bears the name *Le Chaise* on the rear rail.

Provenance:

Formerly in the collection of Hiram D. Rickert, Yardley, Pennsylvania.

Purchased from Charles Woolsey Lyon, Millbrook, New York.

See illustration

■ 966 CHIPPENDALE CARVED MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS *MASSACHUSETTS, 1760–80*

Having a molded oblong top with serpentine front above a case with four conformingly shaped and graduated long drawers, all with cockbeaded surrounds, the molded base continuing to short cabriole legs ending in claw-and-ball feet. Restored. *Height* 34½ *inches* (87.5 *cm.*); *width* 39 *inches* (99 *cm.*)

See illustration

■ 967 CHIPPENDALE CARVED MAHOGANY WING ARMCHAIR *NEW YORK, 1760–80*

The back with arched crestrail, shaped wings, outward-scrolling arms and loose cushion in floral printed fabric; on cabriole legs ending in claw-and-ball feet.

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

[967]

[968]

■ 968 FINE CHIPPENDALE MAHOGANY SLANT-FRONT DESK *MASSACHUSETTS, 1770–80*

Having a thumb-molded hinged lid opening to an amphitheatre interior fitted with eight blocked small drawers and valanced pigeonholes centering a pull-out cupboard section with two concealed document drawers, a shell-carved drawer above a prospect door opening to a cupboard section with small drawer flanked by fluted pilasters, the case with four graduated long drawers all with cock-beaded surrounds continuing to a molded base and bracket feet. Has original brasses and side carrying handles. *Height* 42¾ *inches* (1.09 *m.*); *width* 41¼ *inches* (1.05 *m.*)

Provenance:

Purchased from Israel Sack, Inc., New York.

See illustration

[969]

■ 969 CHIPPENDALE CARVED WALNUT BONNET-TOP CHEST-ON-CHEST OF RARE SMALL SIZE *MASSACHUSETTS, 1760–80*

In two parts: the upper a molded swan's-neck cresting centering three spirally-turned finials above a fan-carved central drawer flanked by two short drawers, four thumb-molded and graduated long drawers below, the lower section with four long drawers continuing to a molded base with central drop pendant; on bracket feet. *Height* 6 *feet* 10 *inches* (2.08 *m.*); *width* 40 *inches* (1.02 *m.*)

Note: Has original brasses.

Provenance:

Purchased from Israel Sack, Inc., New York.

See illustration

■ 970 CHIPPENDALE MAHOGANY REVERSE SERPENTINE-FRONT CHEST OF DRAWERS *MASSACHUSETTS, 1760–80*

The oblong top with molded edge and reverse-serpentine front above a case with four conformingly shaped and graduated long drawers; on bracket feet. *Height* 32 *inches* (81.2 *cm.*); *width* 41½ *inches* (1.06 *m.*)

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

[970]

[971]

■ 971 **FINE CHIPPENDALE CARVED MAHOGANY BLOCK-FRONT CHEST OF DRAWERS**

MASSACHUSETTS, 1760–80

Having a molded and shaped top above a case with four blocked and graduated long drawers, the molded base continuing to blocked ogee bracket feet. *Height* 30¾ *inches* (78 *cm.*); *width* 35 *inches* (89 *cm.*)

Note: Has original brasses and finish.

Provenance:

Purchased from John S. Walton, Inc., New York.

See illustration

[972]

■ 972 CHIPPENDALE CARVED MAHOGANY DROP-LEAF DINING TABLE

MASSACHUSETTS, 1760–80

The oblong top and flanking deep drop leaves above a shaped apron and angular cabriole legs ending in claw-and-ball feet. Two legs swinging as gate supports. One leg restored. *Height* 29¼ *inches* (74.2 *cm.*); *length* 48 *inches* (1.22 *m.*)

Provenance:

Traditionally said to have descended in the Tappan-Clinton family, New York.

See illustration

[973]

■ 973 CHIPPENDALE CARVED MAHOGANY CARD TABLE *NEW YORK, 1770–80*

Having a molded and hinged rectangular top above a skirt with single thumb-molded long drawer continuing to a gadrooned apron and shell-carved cabriole legs ending in claw-and-ball feet. Restored. *Height* 30 *inches* (76.2 *cm.*); *width* 34⅛ *inches* (86.7 *cm.*)

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

[974]

■ 974 CHIPPENDALE CARVED MAHOGANY PIE-CRUST CANDLESTAND

The circular top with pie-crust edge tilting and revolving above a birdcage support, a fluted and ring-turned standard below; on shell-carved cabriole legs ending in claw-and-ball feet. *Height* 27 *inches* (68.5 *cm.*); *diameter* 21½ *inches* (54.5 *cm.*)

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

■ 975 FEDERAL CURLY MAPLE PRESS CUPBOARD *NEW YORK, 1800–15*

In two parts: the upper with a pedimented cornice above three paneled cupboard doors each opening to an interior with adjustable shelves, the out-thrust lower section with three deep drawers flanked by cupboard doors opening to shelved interiors; on turned tapering legs. *Height* 8 *feet* 9½ *inches* (2.68 *m.*); *width* 6 *feet* 2 *inches* (1.08 *m.*)

[976]

■ 976 PAIR OF CHIPPENDALE CARVED MAHOGANY TASSEL-BACK SIDE CHAIRS

NEW YORK, 1760–80

Each having a cupid's-bow crestrail carved with ruffles continuing to leaf-carved ears above a pierced vase-form splat centering a carved tassel, the molded seats with gadrooned aprons continuing to leaf-carved cabriole legs ending in claw-and-ball feet.

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

■ 977 CHIPPENDALE MAHOGANY OPEN ARMCHAIR *POSSIBLY MARYLAND, C. 1780*

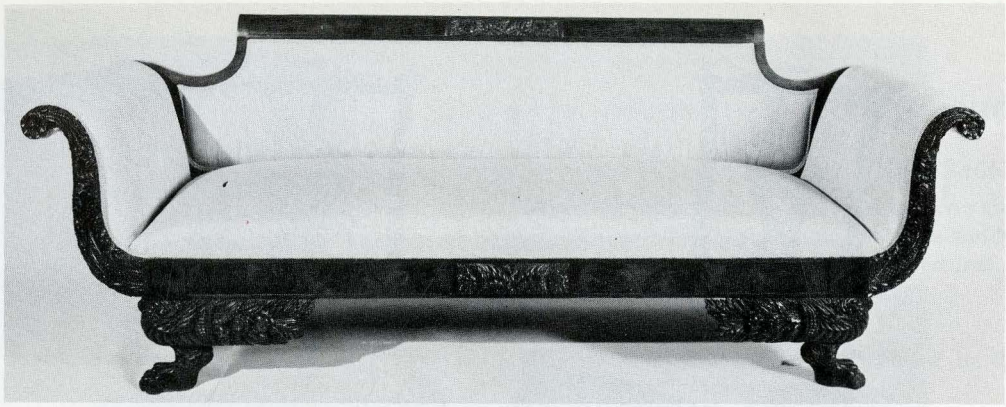
Having an arched crestrail above outward-scrolling arms on shaped supports, the square seat on molded square legs joined by a recessed stretcher. Restored.

Provenance:

Purchased from Teina Baumstone, New York.

See illustration

[977]



[980]

[978]

■ 978 CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *MASSACHUSETTS, 1760–80*

Having a shaped crestrail with central carved shell and outward-scrolling ears above a pierced splat; the molded seat on leaf-carved cabriole legs ending in claw-and-ball feet.

Provenance:
Purchased from Teina Baumstone, New York.

See illustration

■ 979 FEDERAL MAHOGANY WORK TABLE *PROBABLY MASSACHUSETTS, 1800–10*

Having a square top on ring-turned supports centering a medial shelf fitted with a single drawer; on ring-turned tapering legs ending in ball feet. *Height* 30¾ *inches* (78 *cm.*); *width* 18 *inches* (45.5 *cm.*)

Property of Another Owner

■ 980 FEDERAL CARVED MAHOGANY SOFA *SALEM, MASSACHUSETTS, 1815–20*

The molded crestrail centering a panel with two fruit-filled cornucopias, the S-scroll arms carved with flowerheads and leaves continuing to a molded seat frame and carved paw feet. *Length* 7 *feet* 9 *inches* (2.36 *m.*)

See illustration

[981]

■ 981 CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

The outward-flaring back with fluted stiles and cupid's-bow crestrail terminating in scrolled ears and centering a carved shell flanked by carved rope-twists and tassels above a pierced splat; the molded seat frame centering a shell and pendant; on angular cabriole legs ending in claw-and-ball feet.

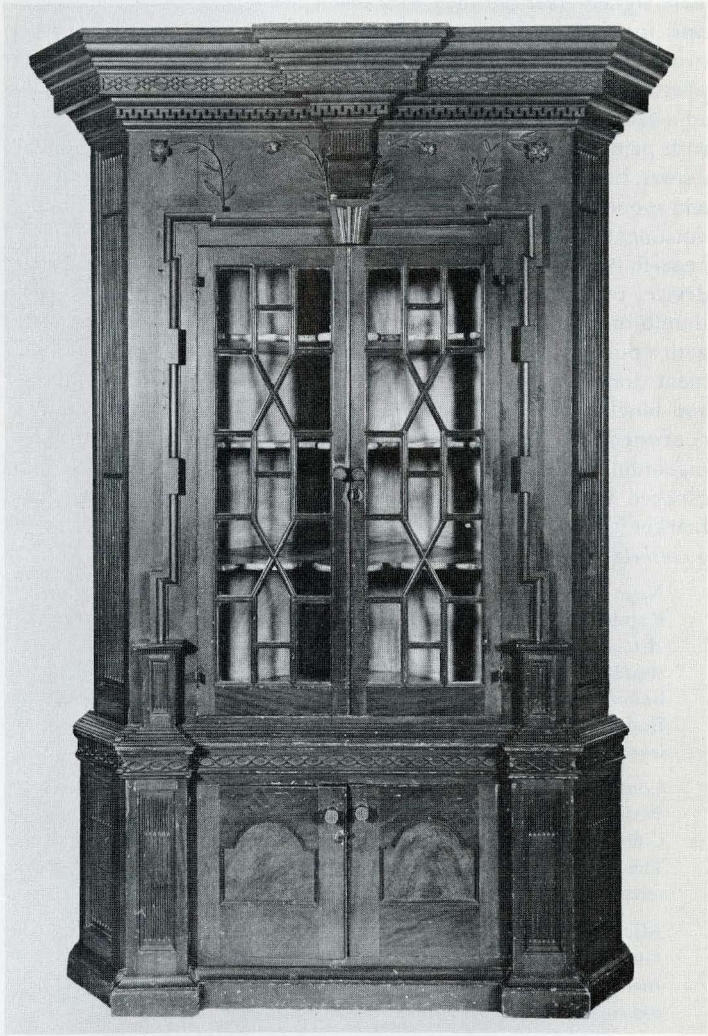
Note: For a chair with similar crestrail and splat, see Joseph Downs, *American Furniture of the Queen Anne and Chippendale Periods,* New York, 1952, pl. 123.

See illustration

■ 982 **RARE CHIPPENDALE PAINTED AND GRAINED PINE CORNER CUPBOARD** *PENNSYLVANIA, PROBABLY LANCASTER COUNTY, C. 1800*

In two parts: the upper with projecting molded cornice above a blind-fret panel, the frieze with applied carved flowerheads and leaves centering a keystone device, two glazed and mullioned cupboard doors below opening to an interior with scalloped shelves, the whole flanked by fluted and molded sides, the lower section with arched and paneled cupboard doors; on a molded base. Retains black grained decoration on a deep red-brown ground. *Height* 8 *feet* (2.44 *m.*); *width* 56½ *inches* (1.43 *m.*)

See illustration



[982]

■ 983 RARE QUEEN ANNE INLAID BLOCK-FRONT SECRETARY-BOOKCASE

EASTERN MASSACHUSETTS, OR RHODE ISLAND, C. 1745

In two parts: the upper with a molded and arched cresting centering three silvered flaming urn finials supported on fluted box plinths above a scrollboard now centering a carved ivory bust of a statesman, signed *Aubé* outlined with black and white inlays, the bookcase interior enclosed by cupboard doors each fitted with a two-part mirror plate with beveled edge, and centered by fluted pilasters, opening to an interior fitted with valanced pigeonholes, adjustable shelves, and small drawers centering a cupboard door with painted shell, opening to an interior with a blocked small drawer, beneath an arched secret drawer fitted with a locking device and spoon recesses; the whole flanked by three upright interlocking document drawers composed of flame, colonnette and molded base, beneath two coved recesses each having a painted and silvered shell device, two dished candleslides below; the lower section with thumb-molded hinged lid opening to an amphitheater interior fitted with a pull-out cupboard section composed of mock upright document drawers, open prospect section, four valanced pigeonholes and blocked small drawers, the pull-out section opening to two concealed upright document drawers, and flanked by additional pigeonholes and shaped small drawers, the case fitted with four blocked and graduated long drawers above a molded base and bracket feet. Has old repairs. *Height* 8 *feet* 1½ *inches* (2.76 *m.*); *width* 42 *inches* (1.66 *m.*)

Note: A comparison has been made to a secretary-bookcase in the Karolik collection illustrated in Hipkiss, *Eighteenth Century American Arts, The M. and M. Karolik Collection,* (Boston, 1941,) plate 18 and supplement 18. There is a marked similarity between the shape of the bonnet hoods and the development of the bookcase and desk interiors. Both pieces exhibit extensive use of the same light and dark wood inlays outlining the scrollboard and the drawer fronts.

Comparison should also be made to the Job Coit secretary-bookcase at Winterthur, illustrated in *Boston Furniture of the Eighteenth Century,* (The Colonial Society of Massachusetts, Boston, 1974,) plates 62 and 63. The shape of the scrollboards, bases and bracket feet are closely related.

Microanalysis has revealed that the primary woods are cherrywood and Guibourtia, a type of wood closely resembling American walnut, and that the secondary woods used in construction are Eastern American red cedar and Northeastern American white pine.

Found attached to the cupboard door in the bookcase section was a miniature on copper of an unidentified saint, inscribed *J. Smibert 17.* It is known that John Smibert first came to Newport, Rhode Island in January 1729 with Dean George Berkeley, with whom he had been closely associated for about eight years in Europe.

Smibert and Berkeley, with a group of followers had come to Rhode Island to wait until the English government supplied the necessary funds to found the College of St. Paul's in Bermuda. The college was intended to train missionaries for the colonies, and it would have been Smibert's position to head the Department of Fine Arts. The funds, however, never did arrive and Berkeley returned to Europe in 1732, and later became Bishop of Cloyne, Ireland; Smibert remained in Rhode Island.

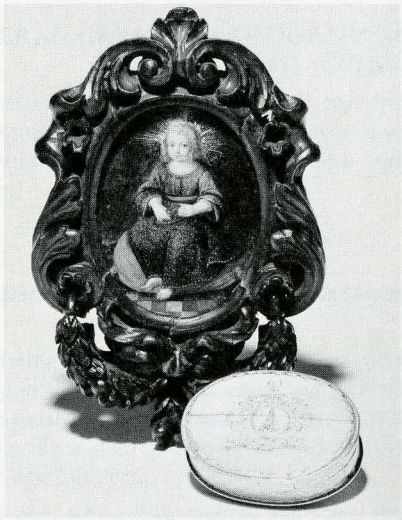
An early eighteenth century ivory and silver tobacco box also was found in one of the small drawers. Engraved on the lid is the seal of the College of Bermuda. For a reproduction of this seal, see Brayton, *George Berkeley in Newport,* (Newport, 1954,) frontispiece.

Additionally, found in one of the concealed document drawers were several Latin manuscripts of contemporary origin. A loose translation indicated that the pages are three distinct segments from a notebook: The first segment deals with a discussion of buying and selling land and the rate at which this should be handled within the group. The next segment is concerned with the usefulness of prayer and its ability to encourage thought and thoughtfulness. The final segment is involved with instruction in prayer and the direction one should take.

Lastly, found in the concealed drawer fitted with spoon recesses were four late eighteenth century bright-cut spoons (maker's mark J.N., John Nicolson, Cork.) The spoons are engraved with a crest in the form of a hand holding a book and rising from a cloud. This same crest is found engraved above the seal of the College of Bermuda on the tobacco box mentioned earlier, as well as the two upper handles on the desk section.

The existence of the miniature, tobacco box, manuscript and spoons strongly suggests a provenance associated with George Berkeley and his family. These objects will accompany the lot.

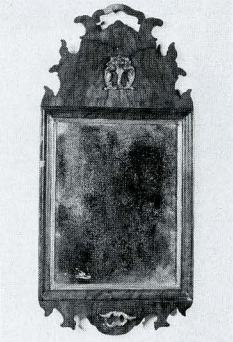
See color plate, frontispiece, and detail of miniature and tobacco box



[983 detail]

[985]

[986]



[987]

[988]

Property of a New York Private Collector

■ **984 CHIPPENDALE MAHOGANY AND PARCEL-GILDED WALL MIRROR** *1760–80*

Having an elaborately scrolled and pierced crest centering a gilded shell above a rectangular mirror plate with gilded slip, continuing to a scrolled base. Restored. *Height* 35 *inches* (89 *cm.*); *width* 20½ *inches* (52 *cm.*)

■ **985 CHIPPENDALE CHERRYWOOD ARMCHAIR** *CONNECTICUT, 1770–90*

Having a shaped crestrail above a pierced and scrolled splat and outward-flaring dished arms; on square legs joined by a recessed stretcher. Arms of later date.

See illustration

■ **986 FEDERAL INLAID AND CARVED MAPLE WORK TABLE** *PROBABLY NEW YORK, EARLY 19TH CENTURY*

The rectangular top with incised edge above a skirt with single long drawer, supported on a ring-turned and leaf-carved standard and an arched tetrapod ending in molded sabre legs. *Height* 28¾ *inches* (73 *cm.*); *width* 25¼ *inches* (64 *cm.*)

See illustration

■ **987 QUEEN ANNE WALNUT AND PARCEL-GILDED WALL MIRROR** *CIRCA 1740*

Having an elaborately scrolled and pierced cresting with applied giltwood ornament above a rectangular gilded slip continuing to a conforming pendant. *Height* 13½ *inches* (34 *cm.*); *width* 10 *inches* (25.5 *cm.*)

See illustration

■ **988 FEDERAL CARVED MAHOGANY WORK TABLE** *SALEM, MASSACHUSETTS, C. 1820*

The almost-square top with outset rounded corners above four pineapple and leaf-carved columns, the case with two working drawers; on leaf-carved and reeded tapering legs ending in ball feet. *Height* 29½ *inches* (74.8 *cm.*); *width* 24 *inches* (61 *cm.*)

See illustration

■ 989 PAIR OF QUEEN ANNE TURNED MAPLE RUSH-SEAT SIDE CHAIRS *HUDSON RIVER VALLEY, LATE 18TH CENTURY*

Each having an inversely arched crestrail above a solid vase-form splat, the seat on ring-turned tapering legs ending in pad feet.

Note: Each leg bears the brand *D. Couting.*

See illustration

[989]

■ 990 QUEEN ANNE TURNED MAPLE GATE-LEG TABLE

The oblong top bowed at either end, flanked by half-round drop leaves above a skirt with single long drawer; on ring-turned tapering legs ending in ball feet. *Height* 26½ *inches* (67.2 *cm.*); *length* 47¾ *inches* (1.22 *m.*)

■ 991 QUEEN ANNE TURNED MAPLE ARMCHAIR

Having a solid vase-form splat, the molded downward-curving arms continuing to ring- and vase-turned supports, the rush seat on block- and ring-turned legs joined by turned stretchers ending in carved brush feet.

■ 992 PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS *NEW YORK, C. 1775*

Each having a shaped and scroll-carved crestrail centering a shell above a pierced splat, the balloon seat on shell-carved cabriole legs ending in claw-and-ball feet. Restoration to front legs.

Note: A virtually identical chair in the collection of the H. F. duPont Winterthur Museum, Wilmington, Delaware, and is illustrated in Joseph Downs, *American Furniture,* New York, 1952, pl. 150.

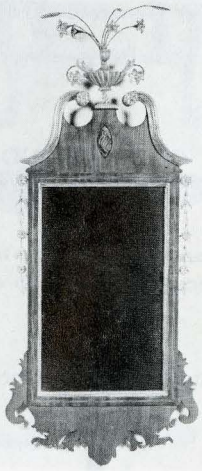
See illustration

[992]

■ 993 FEDERAL INLAID MAHOGANY WALL MIRROR *NEW YORK, 1790–1800*

Having a molded and gilded swan's-neck cresting centering a flower-filled urn above a rectangular mirror plate with gilded slip, a scrolled pendant below. *Height* 49 *inches* (1.24 *m.*); *width* 20 *inches* (51 *cm.*)

See illustration



[993]

■ 994 FEDERAL INLAID MAHOGANY SERPENTINE CARD TABLE *MASSACHUSETTS, 1790–1810*

Having a shaped top with inlaid edge above a conforming skirt centering an inlaid shaded conch shell; on square tapering legs with shaded 'icicle' inlays. *Height* 29¼ *inches* (34.2 *cm.*); *width* 35½ *inches* (90.1 *cm.*)

See illustration

[994]

[995]

■ 995 GOOD PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS *NEW YORK, 1760–80*

Each having a pierced and scrolled vase-form splat and molded seat with gadrooned apron continuing to cabriole legs ending in claw-and-ball feet.

Provenance:

Formerly in the collection of Mrs. J. Amory Haskell, New York.

See illustration of the pair

■ 996 QUEEN ANNE MAPLE DROP-LEAF TEA TABLE

Having an oblong top flanked by half-round drop leaves; on cabriole legs ending in squared pad feet. *Height* 27¼ *inches* (69 *cm.*); *length* 32¼ *inches* (82 *cm.*)

See illustration

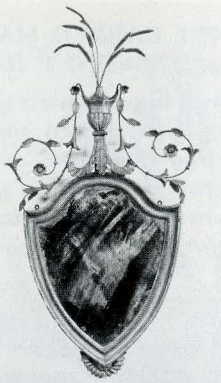
[996]

■ 997 FEDERAL GILTWOOD AND GESSO WALL MIRROR *CIRCA 1800*

The shield-shaped mirror plate within a molded frame and crested with a vase filled with sheaves of wheat ears flanked by trailing vines and flowerheads. *Height* 44 *inches* (1.12 *m.*); *width* 22 *inches* (56 *cm.*)

Note: Bears a label of Timothy Ropes, jun., Massachusetts, on the backboard.

See illustration



[997]

■ 998 QUEEN ANNE CARVED MAHOGANY FOOTSTOOL

Having a rectangular molded frame with two applied convex shells; on shell-carved cabriole legs ending in molded trifid feet.

See illustration

[998]

■ 999 QUEEN ANNE WALNUT ARMCHAIR

The molded, spooned back centering a vase-form splat and continuing to dished outward-curving arms on shaped supports, the molded seat with valanced apron continuing to cabriole legs joined by block- and ring-turned stretchers ending in pad feet.

See illustration

[999]

■ 1000 CHIPPENDALE CARVED MAHOGANY DISH-TOP CANDLESTAND *PHILADELPHIA, 1760–80*

The circular dished top tilting and revolving above a birdcage support, a fluted and ring-turned standard below continuing to an arched tripod ending in claw-and-ball feet. *Height* 28¼ *inches* (71.7 *cm.*); *diameter* 22½ *inches* (57 *cm.*)

See illustration

[1000]

■ 1001 QUEEN ANNE CARVED MAPLE FLAT-TOP HIGHBOY *NEW HAMPSHIRE, 1750–70*

In two parts: the upper with a coved cornice above a fan-carved central drawer flanked by four short drawers, three thumb-molded and graduated long drawers below, the lower section with upper deep drawer faced to simulate two drawers above a lower drawer faced to simulate three short drawers, on angular cabriole legs ending in high pad feet. *Height* 5 *feet* 10½ *inches* (1.79 *m.*); *width* 38½ *inches* (97.8 *cm.*)

See illustration

[1001]

■ 1002 SET OF THREE CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS *POSSIBLY CHARLESTON, SOUTH CAROLINA, 1765–75*

Each having a floral and leaf-carved crestrail above molded stiles centering a pierced and scrolling splat, the molded seat with gadrooned skirt continuing to acanthus-carved cabriole legs ending in claw-and-ball feet. Restored.

Note: An identical chair is illustrated in E. Milby Burton, *Charleston Furniture, 1700–1825*, Charleston, South Carolina, 1955, fig. 110.

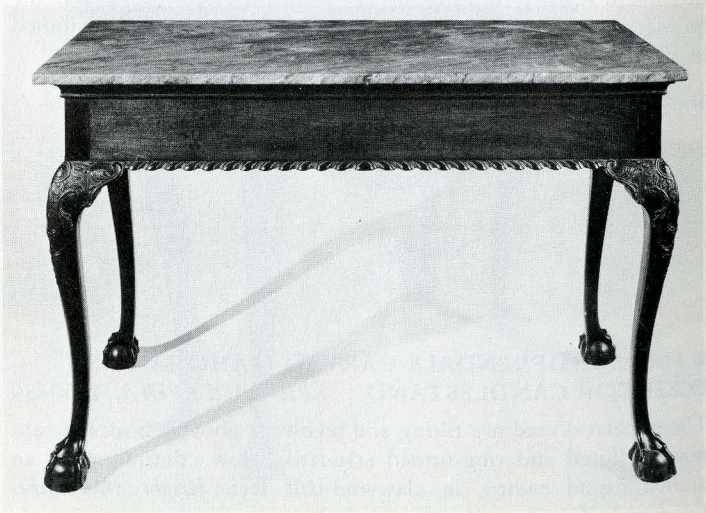
See illustration of two

[1002]

■ 1003 CHIPPENDALE CARVED MAHOGANY MARBLE-TOP SIDE TABLE *1765–75*

Having an oblong veined gray marble top above a plain skirt with gadrooned apron, on cabriole legs ending in claw-and-fall feet, the front legs carved at the knees with leafage and pendant drapery swags. *Height* 30½ *inches* (77.5 *cm.*); *length* 48 *inches* (1.22 *m.*)

See illustration



[1003]

■ 1004 CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *NEWPORT, RHODE ISLAND, 1770–80*

Having a cupid's-bow crestrail centering a quarter-round recessed reserve carved with cross-hatching and punchwork flanked by outward scrolling ears, a pierced vase-form splat below, the compass seat on cabriole legs joined by ring-turned stretchers ending in claw-and-ball feet.

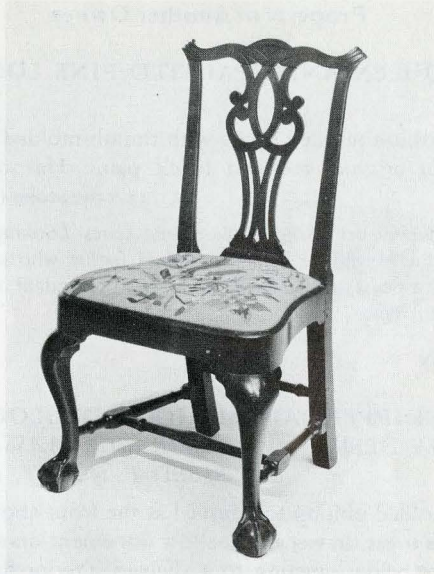
See illustration

[1005]

■ 1005 QUEEN ANNE CARVED CHERRYWOOD BONNET-TOP HIGHBOY *CONNECTICUT, 1750–75*

In two parts: the upper with a molded and dentiled swan's-neck cresting ending in inlaid rosettes above a central drawer inlaid with trailing vines flanked by two short drawers, four thumb-molded and graduated long drawers below flanked by fluted quarter columns, the lower section with frieze drawer above a central vine-inlaid short drawer flanked by two drawers, the arcaded apron continuing to cabriole legs ending in pad feet. Top of different origin. *Height 7 feet 1 inch (2.16 m.); width 40 inches (1.015 m.)*

See illustration



[1004]

■ 1006 GOOD QUEEN ANNE TURNED MAPLE RUSH-SEAT ARMCHAIR *CONNECTICUT, 1740–60*

The rush seat on block and ring-turned legs joined by a bead-and-reel frontal stretcher ending in pad feet.

See illustration

[1006]

Property of Another Owner

■ 1007 QUEEN ANNE PAINTED PINE LOOKING GLASS *CIRCA 1700*

Having a cushion-molded frame with thumb-molded edge; retaining traces of original red and black paint. Has original glass. 11 x 8½ *inches* (28 x 21.5 *cm.*)

Note: A paper label affixed to the reverse states 'Looking glass brought over on the Mayflower by the Stoddard family who settled in Mass. Now in the possession of Mark D. Stiles, a descendant of the Stoddard-Hancock families.'

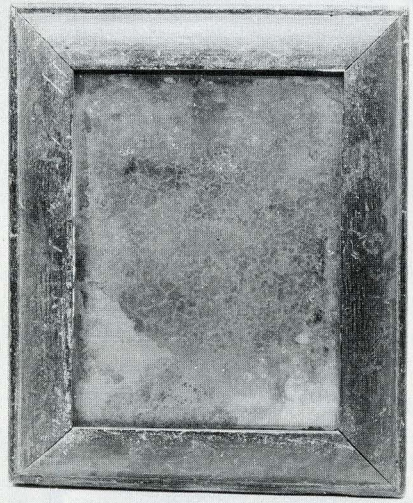
See illustration

■ 1008 CHIPPENDALE MAHOGANY BLOCK-FRONT KNEEHOLE DESK *PROBABLY MASSACHUSETTS, INSCRIBED T. HOVEY, MADE 1760*

Having a molded oblong top curved at the front above a conformingly shaped frieze drawer and shallow document drawer, a recessed paneled door below opening to a shelved interior flanked by two tiers of three block-fronted drawers; the whole on bracket feet. Restoration to top and feet. *Height* 30 *inches* (76 *cm.*); *width* 32 *inches* (81 *cm.*)

See illustration and detail

[1008]



[1007]

[1008 detail]

[END OF SALE]

The next sale of

AMERICANA

will be held on

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Estimates (U.S. $)

AMERICAN HERITAGE SOCIETY AUCTION OF AMERICANA SALE 3923 · THURSDAY THROUGH SATURDAY · NOVEMBER 18, 19 & 20, 1976

As provided for in the "Conditions of Sale" and as explained in the "Important Information For Prospective Bidders", all the property should be assumed to have reserves. In no case, where a reserve exists, will it exceed the range of estimates quoted below.

1	$1500/2000	35	$200/400	69	$250/450	103	$1200/1800	137	$250/350	171	$600/800
2	300/500	36	200/400	70	250/450	104	300/500	138	125/175	172	1000/1500
3	200/400	37	200/400	71	200/400	105	350/550	139	125/175	173	1000/1500
4	300/500	38	250/350	72	500/800	106	250/350	140	200/300	174	2000/3000
5	150/250	39	300/500	73	600/900	107	500/750	141	4000/6000	175	3000/5000
6	300/500	40	600/900	74	200/400	108	300/500	142	300/500	176	200/400
7	150/200	41	200/400	75	200/300	109	200/400	143	500/750	177	350/550
8	150/200	42	350/550	76	400/600	110	200/400	144	400/600	178	1000/1500
9	200/400	43	200/400	77	1500/2000	111	1000/1500	145	400/600	179	1000/1500
10	200/400	44	200/400	78	400/600	112	400/600	146	400/600	180	250/450
11	250/450	45	200/400	79	200/400	113	800/1200	147	300/500	181	350/550
12	400/600	46	450/650	80	200/400	114	400/600	148	250/450	182	350/550
13	200/400	47	400/600	81	200/300	115	600/900	149	700/1000	183	600/900
14	400/600	48	150/250	82	200/400	116	450/650	150	750/1000	184	800/1200
15	200/300	49	700/1000	83	400/600	117	250/450	151	700/1000	185	400/600
16	150/250	50	400/600	84	300/500	118	600/900	152	200/400	186	200/300
17	400/600	51	300/400	85	200/400	119	500/800	153	400/600	187	500/750
18	200/400	52	1000/1500	86	3000/5000	120	500/800	154	350/550	188	600/900
19	200/400	53	100/150	87	200/300	121	200/400	155	200/300	189	500/800
20	200/400	54	15000/25000	88	300/500	122	400/600	156	200/400	190	600/900
21	150/250	55	7000/10000	89	350/550	123	400/600	157	200/400	191	150/250
22	100/150	56	150/250	90	200/400	124	800/1200	158	400/600	192	600/900
23	300/500	57	250/450	91	300/500	125	800/1200	159	400/600	193	1200/1800
24	150/250	58	150/250	92	200/400	126	1000/1500	160	200/400	194	450/650
25	300/500	59	150/250	93	200/400	127	800/1200	161	350/550	195	400/600
26	150/200	60	1200/1800	94	200/300	128	700/1000	162	400/600	196	200/300
27	250/450	61	300/500	95	600/900	129	1000/1500	163	400/600	197	1500/2500
28	200/300	62	200/300	96	700/1000	130	600/900	164	1500/2500	198	1500/2500
29	250/350	63	250/450	97	700/1000	131	700/1000	165	2000/3000	199	600/900
30	1000/1500	64	600/900	98	600/900	132	600/900	166	600/900	200	1500/2500
31	2000/3000	65	300/500	99	200/400	133	200/400	167	250/450	201	500/700
32	700/1000	66	200/400	100	200/400	134	350/550	168	300/500	202	600/900
33	1000/1500	67	2000/4000	101	250/450	135	250/450	169	150/250	203	500/700
34	250/350	68	200/300	102	6000/9000	136	300/500	170	250/350	204	2500/3500

NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

205	$2500/3500	250	$100/125	295	$1000/1500	340	$200/250	385	$300/400	430	$250/350
206	2500/3500	251	500/800	296	900/1200	341	300/400	386	400/500	431	250/350
207	2500/3500	252	300/400	297	900/1200	342	300/500	387	350/450	432	200/300
208	1000/1500	253	600/800	298	4000/6000	343	200/300	388	300/400	433	1200/1500
209	300/500	254	800/1200	299	1000/1500	344	200/300	389	350/450	434	300/350
210	300/400	255	800/1200	300	1000/1500	345	200/300	390	350/450	435	300/400
211	300/500	256	800/1200	301	700/900	346	200/250	391	100/200	436	250/350
212	200/300	257	600/800	302	1400/1800	347	200/300	392	250/350	437	250/350
213	300/500	258	800/1200	303	800/1200	348	200/250	393	200/250	438	300/400
214	300/400	259	1500/2500	304	1000/1500	349	175/225	394	300/400	439	400/600
215	75/100	260	1000/1500	305	1200/1500	350	100/150	395	400/500	440	200/300
216	175/225	261	1000/1500	306	700/900	351	400/500	396	400/500	441	200/300
217	400/600	262	1500/2000	307	400/600	352	200/250	397	700/900	442	200/300
218	300/400	263	8000/10000	308	400/600	353	200/300	398	150/250	443	350/450
219	175/225	264	2000/3000	*309	800/1200	354	1500/2000	399	400/500	444	300/400
220	300/400	265	1000/1500	310	2000/3000	355	400/500	400	300/350	445	200/300
221	200/350	266	2000/3000	311	1500/2000	356	250/350	401	150/250	446	250/300
222	800/1200	267	800/1200	312	1000/2000	357	200/250	402	300/500	447	250/350
223	1200/1600	268	700/900	313	2000/3000	358	250/350	403	300/400	448	150/300
224	400/600	269	2000/3000	314	800/1200	359	400/600	404	350/450	449	300/400
225	1800/2400	270	800/1200	315	2000/2500	360	250/350	405	200/250	450	250/350
226	500/800	271	800/1200	316	1000/1500	361	250/350	406	300/400	451	300/350
227	600/900	272	1500/2500	317	900/1200	362	200/300	407	300/350	452	250/350
228	300/500	273	2000/3000	318	1500/2000	363	300/400	408	350/450	453	150/200
229	300/500	274	1400/1800	319	900/1200	364	200/250	409	200/300	454	300/350
230	400/600	275	2000/2500	320	1000/1500	365	200/250	410	500/700	455	175/225
231	200/300	276	1400/1800	321	700/1000	366	400/600	411	400/500	456	250/350
232	300/450	277	1500/2000	322	800/1200	367	1500/2000	412	300/400	457	350/450
233	300/400	278	900/1200	323	900/1200	368	200/300	413	200/300	458	150/200
234	400/500	279	1000/1500	324	1500/2000	369	150/250	414	250/350	459	300/350
235	300/400	280	3000/4000	325	800/1200	370	200/250	415	250/350	460	200/250
236	150/250	281	3000/5000	326	1500/2000	371	200/250	416	300/400	461	200/300
237	200/300	282	1200/1500	327	3000/4000	372	300/350	417	300/400	462	200/250
238	400/600	283	800/1200	328	700/900	373	300/350	418	350/450	463	400/600
239	450/600	284	6000/8000	329	1400/1800	374	200/300	419	400/500	464	300/350
240	800/1200	285	2000/2500	330	800/1200	375	300/400	420	250/300	465	250/300
241	6000/7500	286	1000/2000	331	800/1200	376	200/250	421	250/350	466	350/450
242	700/900	287	1800/2500	332	2000/3000	377	250/350	422	400/500	467	200/250
243	200/300	288	1500/2000	333	800/1000	378	300/350	423	250/350	468	300/400
244	200/300	289	1000/1500	334	3000/5000	379	250/350	424	1000/1500	469	300/500
245	700/900	290	900/1200	335	1000/1500	380	350/450	425	250/350	470	200/250
246	1600/2000	291	2500/4000	*336	700/900	381	300/500	426	800/1200	471	250/350
247	1000/1400	292	900/1200	337	1000/1500	382	300/350	427	350/500	472	300/350
248	125/175	293	800/1200	338	300/350	383	300/400	428	300/400	473	250/350
249	125/150	294	800/1200	339	200/300	384	200/250	429	450/650	474	200/300

"A" LOTS

*390A	900/1200
*336A	3000/4000

475	$200/250
476	275/375
477	175/250
478	300/400
479	150/200
480	150/200
481	250/350
482	200/250
483	300/500
484	175/225
485	250/350
486	300/350
487	300/350
488	175/225
489	200/250
490	200/250
491	100/200
492	200/250
493	300/400
494	300/350
495	250/350
496	250/350
497	250/350
498	400/600
499	400/600
500	200/300
501	250/350
502	250/350
503	250/350
504	250/350
505	350/550
506	250/350
507	200/300
508	250/350
509	500/700
510	1500/2000
511	200/300
512	500/700
513	300/500
514	300/400
515	2000/3000
516	OUT
517	400/600
518	300/500
519	400/600
520	$600/800
521	800/1000
522	2500/3500
523	2500/3500
524	500/700
525	300/500
526	300/400
527	300/500
528	200/400
529	150/200
530	300/500
531	200/300
532	300/500
533	100/150
534	200/250
535	400/500
536	300/350
537	125/175
538	80/120
539	175/225
540	80/100
541	OUT
542	1200/1800
543	150/200
544	160/200
545	200/300
546	700/900
547	600/800
548	1500/2000
549	100/200
550	1000/1250
551	200/250
552	250/300
553	400/450
554	150/250
555	250/300
556	300/350
557	200/275
558	175/225
559	175/225
560	250/300
561	800/1000
562	125/150
563	200/250
564	900/1100
565	$300/350
566	600/700
567	500/600
568	400/450
569	600/700
570	600/700
571	1200/1500
572	400/500
573	600/800
574	400/500
575	400/600
576	200/300
577	250/300
578	450/550
579	400/500
580	1500/1700
581	700/900
582	3000/3500
583	500/600
584	850/1000
585	4000/6000
586	1200/1500
587	200/250
588	700/800
589	250/300
590	500/700
591	1000/1500
592	500/700
593	700/900
594	1600/2000
595	700/900
596	250/350
597	600/800
598	400/500
599	800/1200
600	6000/10000
601	100/200
602	1500/2000
603	2500/3000
604	2000/2500
605	1500/1800
606	4500/5500
607	60000/80000
608	35000/45000
609	200/300
610	$400/600
611	1200/1500
612	1500/2000
613	400/600
614	1000/1200
615	200/300
616	1500/2000
617	750/1000
618	600/800
619	600/800
620	400/600
621	600/800
622	500/700
623	200/400
624	400/600
625	500/700
626	1500/2000
627	500/700
628	2000/2500
629	700/900
630	400/600
631	200/250
632	700/900
633	250/300
634	400/600
635	600/800
636	400/600
637	600/800
638	400/500
639	800/1200
640	800/1200
641	2000/3000
642	800/1200
643	300/500
644	600/800
645	1200/1500
646	1000/1200
647	250/350
648	500/700
649	800/1200
650	700/900
651	3000/3500
652	600/800
653	400/600
654	1400/1800
655	$1500/2000
656	1500/1800
657	700/900
658	300/400
659	300/500
660	700/900
661	800/1200
662	1500/2500
663	1500/2000
664	3000/4000
665	1000/1500
666	2000/3000
667	1400/1800
668	800/1200
669	600/800
670	1200/1500
671	1000/1200
672	800/1200
673	400/600
674	1500/2000
675	500/800
676	2000/3000
677	1200/1500
678	1200/1500
679	6000/8000
680	8000/12000
681	750/1000
682	5000/7000
683	1000/1500
684	1200/1500
685	800/1200
686	300/500
687	800/1200
688	700/900
689	3000/4000
690	3000/3500
691	400/600
692	700/900
693	5000/7000
694	800/1200
695	1500/2000
696	4000/6000
697	450/650
698	400/600
699	2000/2500
700	$600/800
701	800/1200
702	1200/1500
703	600/800
704	600/800
705	1200/1500
706	1200/1800
707	3000/4500
708	600/800
709	400/600
710	250/350
711	300/400
712	500/700
713	4000/6000
714	400/600
715	300/350
716	400/500
717	250/350
718	400/600
719	400/600
720	250/300
721	400/600
722	300/400
723	300/350
724	400/600
725	400/500
726	800/1200
727	300/350
728	150/200
729	300/350
730	300/350
731	250/350
732	450/550
733	400/500
734	300/500
735	800/1200
736	400/500
737	300/500
738	500/700
739	400/500
740	500/700
741	600/800
742	300/350
743	300/350
744	350/450

745	700/900
746	750/1000
747	350/550
748	1000/1500
749	500/700
750	75/125
751	200/250
752	100/150
753	200/250
754	250/350
755	300/350
756	300/500
757	250/350
758	400/500
759	200/250
760	300/400
761	300/350
762	175/225
763	300/350
764	400/500
765	200/300
766	350/450
767	300/400
768	300/350
769	300/400
770	300/400
771	200/300
772	300/350
773	600/800
774	500/700
775	300/350
776	350/450
777	400/500
778	800/1200
779	500/700
780	400/600
781	300/400
782	250/350
783	450/650
784	200/250
785	250/350
786	400/500
787	300/350
788	400/600
789	350/450
790	800/1200
791	350/450
792	350/450
793	350/450
794	200/250
795	600/800
796	300/350
797	1500/2000
798	800/1200
799	500/700
800	1000/1500
801	300/500
802	600/800
803	600/800
804	600/800
805	1200/1500
806	300/500
807	200/300
808	400/500
809	300/350
810	300/350
811	600/800
812	300/350
813	300/500
814	250/350
815	300/350
816	700/900
817	300/400
818	300/400
819	100/150
820	200/300
821	250/350
822	200/250
823	350/450
824	200/250
825	700/900
826	600/800
827	600/800
828	1200/1500
829	200/250
830	400/600
831	250/350
832	200/250
833	200/250
834	500/700
835	400/600
836	400/600
837	200/300
838	200/300
839	600/800
840	600/800
841	1500/2000
842	300/400
843	350/550
844	300/500
845	250/350
846	200/300
847	100/200
848	2000/2500
849	750/850
850	1000/1200
851	300/500
852	100/175
853	300/400
854	400/600
855	500/700
856	3000/4000
857	1500/2000
858	2000/2500
859	150/250
860	300/350
861	150/250
862	300/350
863	200/300
864	300/350
*865	80000/120000
*866	300/500
867	20000/30000
868	200/250
869	300/400
870	400/600
871	500/700
872	1500/2000
873	1500/2500
874	500/700
875	500/700
876	600/800
877	150/250
878	300/500
879	200/250
880	$600/800
881	600/800
882	300/400
883	800/1200
884	300/500
885	3000/4000
886	800/1200
887	7000/9000
888	800/1200
889	3000/5000
890	1800/2400
891	800/1200
892	300/350
893	300/350
894	400/600
895	700/900
896	200/400
897	600/800
898	800/1200
899	2000/2500
900	500/700
901	4000/6000
902	4000/6000
903	700/900
904	200/250
905	500/700
906	600/800
907	700/1000
908	1200/1500
909	2000/2500
910	5000/7500
911	3000/5000
912	1500/2000
913	800/1200
914	2000/3000
915	2000/2500
916	1500/2000
917	1800/2200
918	3000/4000
919	800/1200
920	2500/3500
921	1500/2000
922	300/500
923	700/900
924	700/900
925	$600/800
926	600/800
927	800/1200
928	500/700
929	400/600
930	500/700
931	600/800
932	600/800
933	1000/1200
934	1500/2500
935	2500/3500
936	3000/5000
937	7000/10000
938	3500/4500
939	3000/4000
940	800/1200
941	600/800
942	300/500
943	500/700
944	700/900
945	1000/1500
946	1000/1200
947	4000/6000
948	2000/2500
949	5000/7000
950	750/1000
951	2500/3500
952	2000/3000
953	2000/2500
954	7000/9000
955	3000/3500
956	600/800
957	150/250
958	1200/1500
959	400/600
960	3000/4000
961	1000/1200
962	5000/6000
963	4500/5500
964	2000/2500
965	2000/2500
966	4000/5000
967	3000/3500
968	7500/10000
969	15000/25000
970	$3000/3500
971	15000/20000
972	3000/4000
973	4000/6000
974	2500/3500
975	2000/2500
976	5000/6000
977	2000/2500
978	1200/1500
979	200/250
980	800/1200
981	3000/3500
982	6000/8000
983	SEE DEPT.
984	600/800
985	600/800
986	400/600
987	250/350
988	300/400
989	700/900
990	800/1200
991	500/700
992	2500/4000
993	800/1200
994	1200/1500
995	2500/3000
996	1200/1500
997	1000/1200
998	700/900
999	2000/2500
1000	3000/4000
1001	5000/6500
1002	2500/3500
1003	4000/6000
1004	1500/1800
1005	7000/9000
1006	700/900
1007	300/400
1008	4000/6000

"A" LOTS

*865A 1500/2500

*866A 500/700

SALE 3923

SOTHEBY PARKE BERNET INC.
980 Madison Avenue, New York, N.Y. 10021
Telephone (212) 472-3435, 3436, 3440

Date _____

I desire to place the following bids for Sale #3923 to be held on November 18, 19 & 20, 1976. These bids are to be executed by Sotheby Parke Bernet up to but not exceeding the amount or amounts specified below. Each bid is *PER LOT*, as indicated, and all bids will be executed and are accepted subject to the *"Conditions of Sale"* and *"Terms of Guarantee"* printed in the catalogue of this sale. Please see "Advice to Bidders" on reverse of this bid slip.

Name _____
(please print or type)

Address _____
(Street) (Apt.)

_____
(City) (State) (Zip)

Telephone _____

Signed _____

Bank reference or deposit _____
(If bidder is not known to Sotheby Parke Bernet Inc.)

Lot Number	**Item**	**Top limit of Bid** (Bid is per lot number as listed in the catalogue) $

IMPORTANT: To facilitate handling, kindly mark envelope: *"Attention—Bid Department."*

PLEASE FOLD AND TEAR ON DOTTED LINE

ADVICE TO ORDER BIDDERS

If instructed, Sotheby Parke Bernet Inc. will execute bids and advise prospective purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books or bids executed in competition from the audience. *PLEASE NOTE:* Sotheby Parke Bernet Inc. offers this service as a convenience to its clients who are unable to attend the sale and will not be held responsible for error or failure to execute bids.

Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram (Cable address: PARKGAL, NEW YORK).

Please use the bidding slips provided and be sure to carefully note lot numbers and descriptions.

Always quote the sale number of the catalogue to avoid any possible confusion.

Please bid as early as possible. In the event of identical bids, the earliest will take precedence.

"Buy" bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the sale.

Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word "OR" between lot numbers.

In order to avoid delay in clearing purchases, buyers unknown to us are advised to make arrangements *before the sale* for payment or for references to be supplied. If such arrangements are not made, checks will be cleared before purchases are delivered.

IMPORTANT NOTE: Successful bidders will be notified and invoiced within a few days of the sale.

Unsuccessful bidders will not be specifically notified, but will receive a price list indicating results of the sale if a stamped, self-addressed envelope is enclosed with the submitted bid.

AB 8/76

Photographs
SOTHEBY PARKE BERNET PHOTOGRAPHY DEPT.

Consultant Art Director
ALAN HARTWELL, N.Y.C.

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SCIENCE PRESS

Color Separations
TOPPAN PRINTING CO.

(080910)

Price List

In this sale the following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold. NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

SALE NUMBER 3923

The American Heritage Society

AUCTION OF AMERICANA

Thursday, November 18, 1976 at 10:15 a.m. and 2:00 p.m.
Friday, November 19, 1976 at 10:15 a.m. and 2:00 p.m.
Saturday, November 20, 1976 at 10:15 a.m. and 2:00 p.m.

1	$ 1,500	33	$ 900	56	$ 175
2	650	34	375	57	325
3	550	35	300	58	275
4	350	36	150	59	150
6	500	37	150	60	1,200
9	400	38	325	61	425
10	375	39	225	62	200
11	550	40	450	63	300
12	850	41	425	64	400
13	550	43	275	65	325
16	150	44	350	66	225
18	400	45	250	67	1,700
19	300	46	2,100	68	125
20	375	47	500	69	350
22	50	48	125	70	175
23	450	49	850	71	375
24	150	50	650	72	525
25	450	51	275	73	850
26	200	52	700	74	150
29	200	53	110	75	200
31	9,250	54	11,000	76	500
32	1,400	55	4,750	78	400

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Telex 232643
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34/35 New Bond Street, London, W.I.

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79	$ 325	131	$ 500	181	$ 300
80	225	133	150	187	375
81	250	134	625	188	425
82	275	135	500	189	325
83	600	136	500	191	125
84	525	138	160	192	425
85	425	139	75	195	300
86	1,800	140	200	196	150
88	550	141	6,750	207	2,400
89	300	142	400	208	800
90	175	143	500	209	300
91	500	144	275	210	350
92	175	145	700	211	300
93	150	146	650	213	200
99	175	147	175	216	275
100	150	148	225	217	325
101	175	149	1,100	219	275
102	5,500	150	1,200	220	300
103	1,100	151	550	221	325
104	300	152	300	222	1,300
105	300	153	400	223	1,500
106	250	154	400	224	400
107	350	155	200	225	3,700
110	125	156	425	226	1,700
111	700	157	425	227	3,800
112	700	158	350	228	650
113	550	159	400	229	650
114	375	160	250	230	700
115	350	161	400	231	350
116	350	162	425	232	450
117	325	163	350	233	325
118	700	165	3,200	234	450
119	450	166	550	235	200
120	325	167	400	236	225
121	200	168	575	237	175
123	375	169	175	238	375
124	850	170	400	239	550
125	750	171	500	240	1,250
126	650	172	1,200	241	6,000
127	550	174	1,200	242	600
128	475	175	2,000	243	200
129	650	176	350	244	400
130	400	177	475	245	1,150

397	$ 1,000	449	$ 400	498	$ 425
398	350	450	150	500	175
399	300	451	200	509	500
400	275	452	600	510	1,100
401	175	453	300	517	375
402	575	454	425	518	225
403	360	455	250	519	500
404	450	456	450	520	300
405	325	457	200	521	800
406	300	458	175	522	5,250
407	450	459	275	523	5,250
408	525	460	250	524	325
409	600	461	175	526	275
412	375	462	275	527	200
413	200	463	875	528	140
414	600	465	525	529	100
415	200	466	375	530	200
416	525	467	1,200	532	425
418	150	469	250	533	150
419	400	470	225	534	275
420	350	471	100	535	600
421	350	472	450	536	350
422	400	473	225	537	150
424	950	475	275	538	110
425	350	476	150	539	250
426	650	478	475	540	110
427	350	479	175	542	1,800
429	775	480	200	543	250
430	525	481	350	544	175
431	425	482	400	545	300
432	700	483	700	547	400
434	525	484	75	549	100
436	350	486	300	550	950
437	400	487	250	551	250
438	275	488	250	552	200
440	350	490	100	553	350
441	300	491	350	554	250
442	125	492	100	555	325
443	650	493	150	557	225
444	325	494	250	558	190
445	250	495	225	559	200
446	250	496	325	560	175
448	100	497	175	561	1,100

562	$ 80	614	$ 1,000	663	$ 2,100
563	325	615	200	664	3,100
564	750	616	2,600	665	600
565	300	617	500	666	1,900
566	875	618	250	667	4,000
568	475	619	600	668	450
569	450	622	750	669	600
570	700	623	125	670	750
571	1,100	624	325	671	900
572	850	625	375	672	800
573	1,000	626	1,500	673	275
576	600	627	550	674	950
577	700	629	400	675	900
578	400	630	200	676	2,100
579	475	631	150	677	1,300
580	1,200	632	400	678	950
581	600	633	300	679	7,750
583	450	634	400	680	5,000
584	800	635	650	681	1,300
585	4,000	636	600	682	5,500
586	2,500	637	850	683	850
587	175	638	160	684	1,400
588	1,100	639	450	685	1,800
589	450	642	450	686	400
590	650	643	300	687	400
591	800	644	700	688	900
592	800	645	1,300	689	2,300
593	750	646	1,100	690	2,100
594	2,975	647	175	691	475
597	400	648	550	692	600
598	275	649	850	693	7,500
600	5,000	650	700	694	1,100
601	110	651	1,800	695	1,400
602	2,400	652	650	696	4,250
603	5,000	653	275	697	275
604	2,000	655	1,000	698	175
605	1,500	656	2,200	700	550
608	37,000	657	800	701	1,300
609	150	658	125	702	700
610	375	659	325	703	750
611	1,800	660	600	704	1,100
612	2,300	661	450	705	800
613	425	662	1,700	706	1,500

707	$	1,700	756	$	350	799	1,000
708		550	757		260	800	1,900
709		1,750	758		600	802	550
710		325	759		200	803	1,000
711		375	760		150	805	2,100
712		725	761		700	806	200
713		2,400	762		350	807	350
714		350	763		400	808	500
715		225	764		100	809	125
716		325	765		400	810	200
717		250	766		150	811	750
718		600	767		250	812	200
719		500	768		400	814	150
720		200	769		125	815	1,800
722		375	770		350	816	450
723		325	771		175	817	100
724		550	772		300	818	300
725		700	773		375	819	120
726		700	774		475	820	125
728		200	775		150	821	475
729		425	776		400	822	375
732		650	777		275	823	1,300
733		300	778		1,400	824	350
735		850	779		450	825	600
736		375	780		700	826	350
737		300	781		225	828	1,000
738		275	782		225	829	175
739		400	783		225	830	600
740		275	784		300	831	225
741		600	785		175	832	90
742		450	786		375	833	175
743		250	787		150	834	650
744		650	788		125	835	500
745		1,000	789		475	837	225
746		450	790		1,300	838	325
747		250	791		525	839	400
749		600	792		275	840	1,600
750		175	793		550	841	1,300
751		325	794		400	842	75
752		125	795		650	843	375
753		150	796		450	844	180
754		125	797		1,000	845	350
755		200	798		1,200	846	450

847	$ 350	895	$ 1,050	945	$ 1,500
848	1,200	896	550	946	1,300
849	950	897	325	947	27,000
850	900	900	400	950	1,400
851	325	901	1,600	951	3,000
852	140	902	3,250	952	2,000
853	350	903	1,200	953	1,800
855	650	904	275	954	8,750
856	2,400	905	1,000	955	2,750
858	2,600	906	1,000	956	1,500
859	175	907	500	957	110
860	250	908	800	958	1,700
861	175	909	1,300	959	200
862	150	910	3,750	960	6,500
863	175	911	5,750	961	1,300
864	300	912	1,800	962	8,500
865	145,000	914	2,800	963	6,750
866	250	917	1,800	964	1,900
868	300	918	2,000	965	3,000
869	1,200	919	750	966	4,250
870	350	920	6,750	967	3,250
871	750	921	800	968	9,000
872	1,900	922	175	969	17,000
873	2,400	923	850	970	4,250
876	700	924	2,900	971	22,000
877	450	925	700	973	1,750
878	600	926	2,500	974	3,200
879	250	928	325	975	2,400
880	500	929	425	976	7,000
881	650	930	1,900	977	1,900
882	350	931	1,500	978	900
883	1,400	932	300	979	275
884	600	933	1,100	980	65,000
885	2,500	934	2,000	981	1,500
886	950	935	4,000	982	6,000
887	7,000	936	3,750	984	300
888	1,500	937	17,000	985	750
889	3,000	939	8,750	986	300
890	1,500	940	2,100	987	250
891	1,600	941	3,000	988	900
892	175	942	325	989	1,600
893	225	943	375	990	550
894	375	944	800	991	300

992	$ 3,000	998	$ 750	1004	$ 4,250
993	2,700	999	2,700	1005	5,000
994	1,700	1000	4,500	1006	900
995	3,200	1001	6,250	1007	600
996	800	1002	3,700	1008	3,000
997	600	1003	5,500		

#2 SET OF SIXTEEN DUTCH DELFT BLUE AND WHITE SHIPPING TILES.

#174 THIS PAIR OF VASES WAS DAMAGED WHILE ON EXHIBITION. THE ESTIMATE SHOULD BE ADJUSTED FROM $2000/3000 to $1000/1500.

#210&211 ILLUSTRATIONS REVERSED

#284 A LETTER FROM GORDON HENDRICKS DISCUSSING THIS PAINTING WILL ACCOMPANY THIS LOT.

#291 ATTRIBUTED TO T. WORTHINGTON WHITTREDGE (1820-1910) KAUTER SKILL GLOVE.

#308 CORRECT ILLUSTRATION APPEARS AS 307.

#314 ATTRIBUTED TO NICHOLAS ALDEN BROOKS (fl.1880-1904)

#354A TWO AMERICAN EAGLE HISTORICAL WHISKEY FLASKS. ESTIMATE $200/250.

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